

THE ATHLETIC

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No. 2563.

SATURDAY, DECEMBER 9, 1876.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

CHRISTMAS LECTURES.—ROYAL INSTITUTION OF GREAT BRITAIN. Albemarle-street, Piccadilly, W. Professor JOHN HALL GLADSTONE, Esq., Ph.D. F.R.S., will deliver a Course of Six Lectures (adapted to a Juvenile Audience) On the CHEMISTRY OF FIRE, commencing on THURSDAY, December 14, at 8 o'clock, to be continued on December 21, 1876, and January 5, 1877. Subscription to this Course, One Guinea (Children under sixteen, Half-a-guinea); to all the Courses in the Season, Two Guineas. Tickets may now be obtained at the Institution.

EXHIBITION OF COPIES FROM WORKS OF OLD MASTERS.—The ARUNDEL COLLECTION of Water-Colour Drawings, Chromo-lithographs, Engravings, and Casts from Ancient Frescoes, Pictures, and Sculptures, is OPEN to the Public without payment, Daily, from 10 till 5.—24, Old Bond-street, W.

GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS. Dudley Gallery, Egyptian Hall, Piccadilly. Notice to Artists.—The DAYS for RECEIVING DRAWINGS for the Thirtieth Annual Exhibition will be MONDAY and TUESDAY, the 1st and 2nd of January next, from 10 A.M. to 10 P.M. Regulations can be had of R. F. M'Nair, Secretary.

ART-CRITICISM MEETINGS (Society of Lady Artists) will re-commence MONDAY, 13th, 7.30—Gallery, 45, Great Marlborough-street.—Examining Visitor, W. H. Fisk, Esq. (University College).—Prospectus at Messrs. Jevons', 14, Duke-street, Manchester-square, and W. H. Biles', 31, Conduit-street, Bond-street. Works for the 1877 Exhibition received in February.

AN ARTIST wishes to give LESSONS in WATER-COLOUR PAINTING. Terms moderate.—For particulars and references address H. L., care of Mr. Badger, 97, Boundary-road, St. John's-wood, London, N.W.

CRYSTAL PALACE PICTURE GALLERY.—PRIZE MEDALS will be given for the Best Pictures exhibited next Season. Receiving Days, February 15th and 20th, when the present Exhibition will close.—For particulars, apply to Mr. O. W. WASS.

CRYSTAL PALACE.—'ALCESTIS.'—On TUESDAY, December 19th, will be produced, for the first time on the English stage, Euripides' Play, 'ALCESTIS,' English version, adapted from Dr. Potter's Translation by Mr. Frank Murray. Characters by Messrs J. H. Barnes, Henry Moron, Arthur Mathison, Wm. Rigold, Edmund Beaton, Robert William Holman; Misses Emily Vining and Emily Cross (by permission of John Hollingshead, Esq., and A. Henderson, Esq.). The music to the Chorus specially composed by Mr. Henry Gadsby. New Scenario by Mr. F. Venton. The whole produced under the direction of Mr. Charles Wyndham.—Stalls, 2s. 6d. and 2s. 6d.

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TALFOURD ELY, M.A., Secretary to the Council.

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CIRTON COLLEGE, CAMBRIDGE.—The next ENTRANCE EXAMINATION will be held in MARCH, 1877.

Forms of Entry are now ready, and may be obtained on application to the Secretary. These Forms must be returned filled up, with the Examination Fee of 1l. on or before January 31. Two Scholarships, of the value respectively of 50l. a year for four years, and 100l. a year for three years, will be awarded in connexion with this Examination.

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Applications for the Librarianship should be lodged with the Registrar before Twelve o'clock on SATURDAY, the 13th of January, 1877, accompanied by copies of Testimonials, and a statement of the Candidate's age, previous occupation, knowledge of languages, and other qualifications.

W. EDW. STEELE, M.D., Registrar.
6th December, 1876.

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H. G. FABER, Town Clerk.
Stockton-on-Tees, November 29, 1876.

SECRETARY.—THE INSTITUTE OF ACCOUNTANTS.—The Council hereby notify that the OFFICE of SECRETARY to the Institute is VACANT. Salary, 300l. per annum.—Applications for the Appointment, stating Age, Qualifications, Professional Experience, and such other Particulars as the Applicants may deem desirable, to be addressed to T. A. WELTON, Esq., 57, Moor-gate-street, E.C. (from whom information as to the duties of the Office may be obtained), not later than the 15th instant.

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On Problems Connected with Differential Equations. By J. C. Malet, A.M.
Dublin: E. Ponsonby, 116, Grafton-street. London: Longmans and Co. Paternoster-row.

STATISTICAL SOCIETY'S JOURNAL, for DECEMBER, 1876, will shortly be ready.

Contents.
The President's Opening Address of the Session 1876-7.
Dr. Mouat's Report on the Ninth International Statistical Congress at Budapest.
Sir George Campbell's Address as President of the "Economic Science and Statistical Section" of the British Association at Glasgow.
Mr. G. J. Shaw Lefevre's Address as President of the "Economy and Trade" Department of the Social Science Association at Liverpool.
Mr. Charles Roberts on the "Physical Requirements of Factory Children."
Miscellaneous, Periodical Returns, &c.
Suitable advertisements will be inserted in the above number, if forwarded to the Assistant-Secretary of the Society, Quadrangle, King's College, Strand, W.C., London, not later than the 21st of December.

JOURNAL of the INSTITUTE of ACTUARIES and ASSURANCE MAGAZINE, No. CIV. Price 2s. 6d.

Contents.
Mr. GEORGE KING on the Mortality amongst Assured Lives, and the requisite Reserves of Life Offices. With Discussion, and Note as to the Practice of the Twenty Offices with regard to Policies not taken up.
Mr. F. A. CURTIS on Life Assurance in France. With Discussion. Some Account of the French General and National Life Insurance Companies.
Mr. MACFADYEN and Mr. SPRAGUE. Further Communications on the Measure of Expenses in Life Insurance Companies.
Proceedings of the Institute.
London: Charles & Edwin Layton, Fleet-street.

COLBURN'S NEW MONTHLY MAGAZINE.

Edited by WILLIAM FRANCIS AINSWORTH, Ph.D. F.S.A. F.R.G.S. &c., for DECEMBER, containing Articles on "The Political and Commercial Importance of Turkey," "The Antecedents of Servia," "The Arctic Expedition and Polar Glacier," as also, "The Leper of Aethiopia," and continuations of "A Strange Power," "Irish Fiddle," "The Rise of Maximilian," &c.—Price 3s. 6d.; post free, 2s. 6d.—Allen, 11, Ave Maria-lane.

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The Story of Sigurd the Volsung, and the Fall of the Niblungs. By William Morris. (Ellis & White.)

FOLLOWING the Völsunga Saga from the wedding of Signy to the death of Brynhild, Mr. Morris quits the Sagaman at last, and takes up the German account of the massacre of the Niblungs in the hall of Atli. He gains thereby an opportunity of giving us a picture of that dreadful scene in about two hundred lines of narrative poetry quite unsurpassed in our language—unsurpassed perhaps in any other. To thus blend the two versions was, however, bold; for the differences between them would seem to be more fundamental (in the artistic sense) than they are supposed to be even by those who have given special study to the subject.

It is not merely that the endings of the three principal characters, Sigurd (Siegfried), Gudrun (Kriemhilde), and Brynhild are entirely different; it is not merely that the Icelandic version, by missing the blood-bath at Fafnir's lair, loses, in consequence, the pathetic situation of Gudrun's becoming afterwards an unwitting instrument of her husband's death; it is not merely that on the other hand the German version, by dropping out the early love passages between Brynhild and Sigurd at Hindfell, misses entirely the tragic meaning of her story, and the terrible "hate that is love" resulting from the breaking of the troth; but the conclusion of each version is so exactly the *opposite* of that of the other, that, while the German story is called (and very properly) 'Kriemhilde's Revenge,' the story of the Völsunga Saga might, with equal propriety, be called "Gudrun's Forgiveness." So far, indeed, from revenging herself upon her kindred for the murder of Sigurd, Gudrun plots for their salvation—plots at her own great peril against Atli, her husband, to save them from his treachery; and when at last she finds herself outwitted and overcome, she does take a terrible revenge to be sure; but it is by killing her husband and his two sons, and setting fire to his hall, that she avenges the deaths of her brothers. And, at the end of her eventful life, when she has married her third husband, King Jonkr, she declares that the "grimmiest of all her woes," Sigurd's

murder included, was the slaying of Gunnar and Hogni. Not her desire for revenge, but Atli's desire for the cursed ring, is the cause of the Niblungs' Need. Thus the *motif*—the heart-thought—of the story remains undisturbed from beginning to end. The curse of the Gold of Andvari,—at the last as at the first,—hangs over Edda and Sagaman like a thundercloud. This, and this alone, is the moving spring of the entire story, dominating the poetic organism everywhere—everywhere giving life to it, just as "the hard acorn of thought," which (as the elder Edda pathetically tells us) they tore from the breast of Hogni, had given life to the body of that redoubtable king. This is important. For, what is it that demarcates the Niblung story from all other epics? It is that we get unity of purpose, combined with entire freedom of movement. It is that we find here, for the first time, perhaps, in literature, a scheme—a real "acorn of thought"—in an epic which is, not the self-conscious work of a single poetic artificer, but is as much the slow growth of various epochs and various minds as are the 'Iliad' or the 'Mahābhārata,' in one of which the heart-thought is merely that Achilles was vexed; in the other, that the Kauravas beat their relatives at dice, and refused to disgorge their winnings: it is that this epic combines beauties which are, perhaps, nowhere else combined; which are, in fact, at war with each other everywhere else. For, it goes without saying that all epics are divisible into two classes, first, those which, like the great epics of growth of Greece, India, and Germany,—the 'Iliad,' the 'Mahābhārata,' the 'Niblungen-Lied,'—are a mere accretion of poems or traditional ballads; and, second, those which, like the 'Æneid,' like 'Paradise Lost,' the 'Jerusalem Liberata,' the 'Lusiadas,' though based, indeed, on tradition or history, have become so fused in the mind of one great poet,—so stained, therefore, with the colour and temper of that mind, as to become new crystallizations—inventions, in short, as we understand that word. Each kind of epic has excellences peculiar to itself, accompanied by peculiar and, indeed, necessary defects. In the one we get the freedom—apparently schemeless and motiveless—of Nature, but, as a consequence, miss that "hard acorn of thought" which the mind asks for as a core of every work of art. In the other, this great requisite of an adequate thought is found, but accompanied by a constriction, a lack of freedom, a cold artificiality, an obtrusion of a pedantic scheme, which is almost intolerable to the natural mind unsophisticated by literary study. The flow of one is that of a river; the flow of the other is that of a canal. Yet, as we have hinted, though the great charm of Nature herself is that she never teases us with any obtrusive and priggish exhibitions of scheme, she no doubt has one somewhere: somewhere she does hide a "hard acorn of thought," of which the poem of the Universe is the expanded expression. And this being so, Art should have one too; but in such a dilemma is she placed in this matter, that the epic-poet, unless he is telling the story for its own sake, scornful of purposes ethic or æsthetic, must sacrifice what is at least half as essential in epic as in drama, illusion. But the

Niblung story is an exception to this rule. That epic tree, as we find it in the Icelandic Sagas, the Norns themselves must have watered; for it has, at once, the virtues of the epic of growth and of the epic of art. So, at least, it seems to us. Free in movement as the wind, which "bloweth where it listeth,"—it "listeth" to move by law. Unlike that of the Greek drama, its action is that of free will, but free will at play within a ring of necessity. Within this ring there throbs all the warm and passionate life of the world outside, and all the freedom apparently; yet from that world it is enisled, by a cordon of curses—a zone of defiant flames, more impregnable than that which girdled Brynhild at Hindfell. Natural laws, familiar emotions, are at work everywhere in the story; yet the "Ring of Andvari," whose circumference is but that of a woman's finger, encircles the whole mimic world of the Sagaman, as the Midgard Snake encircles the earth.

It is the dominance of everything—from first to last,—by the curse of the gold which gives—from the pure artistic point of view, though not from the scenic—a certain superiority to the ending of the Völsunga Saga as compared with that of the Niblungen-Lied, which Mr. Morris has so grandly followed. In the former, the "need," the massacre in the Hall of Atli, is brought about, like everything else, directly by the curse of the gold—the avarice of Atli; whereas in the latter it is the direct consequence of the revenge of Gudrun for Sigurd's murder. Besides, strong as was conjugal love in ancient Scandinavia, "blood was thicker than water" there. It was kindred above all; and Signy's mood and Grimhild's is typical. Yet, by here disturbing the original *motif* of the story, and letting in the later idea of 'Kriemhilde's Revenge,' Mr. Morris has been enabled to give us, as we have said, one of the most effective and tremendous scenes in modern poetry—Gudrun sitting passionless as the Sphinx and pitiless as Fate while the blood of her kindred is bubbling about her feet. And what poet could resist such an opportunity?

Mr. Morris is the very *Frunsmidr Bragar*—the Poetry-smith of the Northern Olympus. There is no affectation in such antiquarianism as we get here. The poet is quite soaked in Odinism,—soaked as completely as Charles Lamb was soaked in Elizabethanism,—as completely as Thackeray was steeped in the genteel perfumes of the eighteenth century. Mischance has thrown Mr. Morris among railways, telegraphs, newspapers, and much "smoke." He cannot help being surrounded by such foolish comforts as these; but how he hates them he has told us in the 'Earthly Paradise.' His body is in Queen Square, but his soul is in Ultima Thule,—far away in that mysterious "Island of Darkness," where everything is magical, where, according to Tacitus, the very sun himself utters a cry when he gets up, and on whose shores, washed by the billows of an infinite ocean, "many shapes of gods" stand clustering—gods who are nothing more than heroes—fraternizing with heroes who are nothing less than gods. He consents to breathe the smoke with us, but it is in the atmosphere of the Golden Past that he lives. The consequence is, that the spontaneity—real, and not apparent merely—of this reproduction of the temper of a bygone age is as marvellous

as the spontaneity of the form in which it is embodied; while, for purity of English, for freedom from euphuism and every kind of "poetic diction" (so called), it is far ahead of anything of equal length that has appeared in this century.

But it is more than time to give some proofs of this.

Sigurd, according to the Eddaic version, was born, after the death of his father, Sigmund, in Denmark, at the court of King Hjalprek. He was educated by the seer Regin, who, when the boy grew up, fashioned for him the sword afterwards famous as the Wrath of Sigurd, with which he rode out to the "Glittering Heath," slew there the serpent Fafnir, and bore off the serpent's treasure, including the fatal ring which, ages before, had been stolen from Andvari, the old Elf of the Dark, by the gods Odin, Loki, and Hœnir, and given as a ransom to the king of the dwarfs, Reidmar, who had entrapped and imprisoned them for killing his son. Over this ring and gold there was a curse.

Riding through the mountains, loaded with this fatal gold, he reached a beautiful dwelling surrounded by a ring of fire. Crying aloud to his horse, Greyfell, he darted through the flames. He found in a palace an armed maiden asleep, and awakened her. This was Hindfell, and the maiden was the beautiful Brynhild, one of the Valkyrs, who kiss dead heroes into Valhalla. He was stricken with love of her, and tried to awaken her. And here we turn to Mr. Morris. His description of this is in his best way:—

Then he deems her breath comes quicker and her breast begins to heave,
So he turns about the War Flame and rends down either sleeve,
Till her arms lie white in her raiment, and a river of sun-bright hair
Flows free o'er bosom and shoulder, and floods the desert bare.

She opens her eyes and gazes upon him. He tells her who he is, and she tells him her own story. A daughter of Odin, who had offended her Father, she had been doomed by him to return to the mortal condition, and to marry a man. She could not escape her doom, but determined to modify the degradation of marrying a man by going to Hindfell, and lying asleep there surrounded by such a ring of flame that the hero who should break through it to win her would be one of no common kind, and worthy of such embraces as hers. Sigurd is, manifestly—both from his beauty and his prowess—the hero she has waited for. A passion for him arises in her breast, and they are betrothed. Some most exquisite love passages follow; but their time together is short. It is necessary that they should part for a while:—

So they climb the burg of Hindfell, and hand in hand they fare,
Till all about and above them is nought but the sunlit air,
And there close they cling together rejoicing in their mirth;
For far away beneath them lie the kingdoms of the earth,
And the garths of men-folks' dwellings and the streams that water them,
And the rich and plenteous acres, and the silver ocean's hem,
And the woodland wastes and the mountains, and all that holdeth all;
The house and the ship and the island, the loom and the mine and the stall,

The beds of bane and healing, the crafts that slay and save,
The temple of God and the Doom-ring, the cradle and the grave.

Then spake the Victory-Wafer: "O King of the Earthly Age,
As a God thou beholdest the treasure and the joy of thine heritage,
And where on the wings of his hope is the spirit of Sigurd borne?
Yet I bid thee hover awhile as a lark alow on the corn;
Yet I bid thee look on the land 'twixt the wood and the silver sea,
In the bight of the swirling river, and the house that cherished me!
There dwelleth mine earthly sister, and the king that she hath wed;
There morn by morn aforetime I woke on the golden bed;
There eve by eve I tarried mid the speech and the lay of kings;
There noon by noon I wandered and plucked the blossoming things;
The little land of Lyndale by the swirling river's side,
Where Brynhild once was I called in the days ere my father died;
The little land of Lyndale 'twixt the woodland and the sea,
Where on thee mine eyes shall brighten and thine eyes shall beam on me."

"I shall seek thee there," said Sigurd, "when the day-spring is begun,
Ere we wend the world together in the season of the sun."

"I shall bide thee there," said Brynhild, "till the fullness of the days,
And the time for the glory appointed, and the springing-tide of praise."

From his hand then draweth Sigurd Andvari's ancient Gold;

There is nought but the sky above them as the ring together they hold,
The shapen ancient token, that hath no change nor end,

No change, and no beginning, no flaw for God to mend;

Then Sigurd cries: "O Brynhild, now hearken while I swear,

That the sun shall die in the heavens and the day no more be fair,
If I seek not love in Lyndale and the house that fostered thee,

And the land where thou awakest 'twixt the woodland and the sea!"

And she cried: "O Sigurd, Sigurd, now hearken while I swear,

That the day shall die for ever and the sun to blackness wear,

Ere I forget thee, Sigurd, as I lie 'twixt wood and sea,
In the little land of Lyndale and the house that fostered me."

Then he set the ring on her finger and once, if he'er again,

They kissed and clung together, and their hearts were full and fain.

He afterwards comes upon her unawares at Lyndale. Her house seems deserted. Mounting the marble stair, he comes to a door at the top, and enters a chamber of kings:—

But a woman sits on the high-seat, with gold about her head,

And ruddy rings on her arms, and the grace of her girdle-stead;

And sunlit is her rippled linen, and the green leaves lie at her feet,

And e'en as a swan on the billow, where the firth and the out-sea meet,

On the dark-blue cloths she sitteth, so fair and softly made,

Are her limbs by the linen hidden, and so white is she arrayed.

But a web of gold is before her, and therein by her shuttle wrought

The early day of the Volsungs, and the war by the sea's rim fought.

Brynhild, absorbed in her love for Sigurd, is occupying herself by working in tapestry all the incidents of his life, which he had recounted to her during those brief love-passages

at Hindfell. His passion for her is hushed by such mysterious and silent beauty:—

And he spake: "Hail lady and queen! hail fairest of all the earth!

Is it well with the hap of thy life-days, and thy kin and the house of thy birth?"

She said: "My kin is joyous, and my house is blooming fair,

And dead, both root and branches, is the tree of their travail and care."

He spake: "I have longed, I have wondered if thy heart were well at ease,

If the hope of thy days had blossomed and borne thee fair increase."

"O have thou thanks," said Brynhild, "for thine heart that speaketh kind!

Yea, the hope of my days is accomplished, and no more there is to find."

And again she spake in a space: "The road hath been weary and long,

But well hast thou ridden, Sigurd, and the sons of God are strong."

They plight their troth anew, and again part for awhile, soon to meet again. Sigurd now visits Giuki, King of the Niblungs, and is there welcomed by him, Grimhild his wife, Gudrun his daughter, and Gunnar, Hogni, and Guttorm his sons. They are all dazzled by Sigurd's beauty, his martial bearing, and his fearlessness. Gudrun is deeply love-smitten at first sight. The maiden's mother, Grimhild, at last determines that Sigurd shall marry her daughter, and secretly administers to him a love-potion, the effect of which is that whoso drinks of it

Should remember not his longing, should cast his love away.

Sigurd forgets Brynhild, and sets his heart upon Gudrun. A portentous effect of this treachery is that Lyndale, where Brynhild lives, becomes surrounded by a ring of flame. Sigurd marries Gudrun, and swears the foster-brotherhood with Gunnar and Hogni, her brothers.

Time passes. The old King Giuki dies, and is succeeded by his son Gunnar, who, desiring to marry Brynhild, proceeds to the waste of Lyndale to urge his suit, accompanied by Sigurd and Hogni. They find the house surrounded by a ring of flames. As Gunnar cannot pass the fiery barrier, Sigurd does so for him, exchanging semblances with Gunnar by the aid of necromancy. On a throne he sees Brynhild. Sorrow unutterable is stamped on her face. He tells her that he is King Gunnar come to woo her, and she accepts him in accordance with her vow. She takes him to her chamber:—

There they went in one bed together; but the foster-brother laid

'Twixt him and the body of Brynhild his bright blue battle blade.

In the morning he sets a ring on her finger as a pledge, and she sets one upon his. And this is the fatal ring of Andvari—the same which Sigurd had, at Hindfell, given to her; but so powerful was still the effect of the love-potion, that it brought him back no memories of those days. Brynhild marries Gunnar, and does not dream of the deception that has been played upon her with respect to Sigurd, whom she still violently loves. Gudrun soon learns it, however, for she notes the strange ring on his finger, and makes him tell her the story, and gets possession of the ring. Brynhild is wretched, as is Sigurd, for the power of the spell has now died away. Time passes, and jealousy rises up between the two queens. In a quarrel by the river side, Gudrun maddens Brynhild by showing her the fatal

ring. Brynhild, in her distraction, incites her husband to slay the man she loves. Guttorm, the youngest brother, breaks into his bedroom, and while he lies asleep in the arms of Gudrun, thrusts his sword through the hero's body, while Brynhild hovers outside the door, awaiting the result.

Gudrun's grief cannot be appeased. She curses her brethren and her house. Brynhild, who has had Sigurd killed only that she may follow him, thrusts her sword under her armpits, and is burnt on the funeral pyre by his side. Urged thereto by her mother, Gudrun afterwards accepts King Atli's offer of marriage, but for the fell purpose only of getting power to revenge herself on her family for the murder of her husband. She goes to King Atli's court, but Sigurd is still her one thought. She persuades Atli to send a treacherous invitation to the Niblungs to visit him. They go, though warned of their fate by the dreams of the Niblung women, taking the precaution, however, to throw the gold and ring in a deep part of the river. When they reach Atli's house, they are surrounded and slaughtered in the hall by the directions of Gudrun, who sits on a throne, looking on. Gunnar and Hogni, surviving the general slaughter, are put to death. And the poem ends by Gudrun's setting fire to the hall, thrusting a sword through Atli, and then throwing herself into the sea—not to be cast ashore by the waves, as in the *Völsunga Saga*, but to perish there.

On the whole, we cannot but think this poem Mr. Morris's greatest achievement. It is more masculine than 'Jason'—more vigorous and more dramatic than the best of the stories in the 'Earthly Paradise.' For it is, as we have said, a more genuine expression of a genuine mood. And this mood, though not the highest, is yet high; the mood of the simple fighter, whose business it is to fight, to yield to no power whatsoever, whether of earth, or heaven, or hell—to take a buffet from the Allfather himself, and to return it; to look Destiny herself in the face, crying out for quarter neither to gods nor Norns; knowing well that the day prophesied is sure, when, breast to breast, gods and men shall stand up to fight the brood of evil, storming the very gates of Asgard; when Loki shall take and throttle the mighty Freir, and strangle him, the while the Fenrir Wolf gulps down the Father of the Gods himself, digesting in a sea of gastric juice the universe to chaos! And that quaint homeliness blent with sublimity which is the characteristic of the Northern mythology, finds a sympathizer in Mr. Morris, such as it has never had before outside the nations that are purely Teutonic.

The verse is exceedingly musical. With regard, however, to the selection of the metre, we cannot think it a happy one for a poem of such a length. Rask has pointed out the hexametrical character of Icelandic verse, but English hexameters are essentially lyrical, and therefore are unfit for the heavy business of dramatic narrative. That law of accentuated verse, the effect of which is that, when the pause falls after the third foot (as in hexameter), it is double the length of the pause falling after any earlier or later foot, becomes intensified when the line is either dactylic or anapaestic. The result of this is, that in English hexameters the back of every line is

broken exactly in the middle, and produces an unpleasant monotony, unless the writer, every now and then, quite alters the character of the line,—as Mr. Tennyson does in 'Maud,' and as Mr. Swinburne does in 'Hesperia,' e. g. :—

Comes back to me, stays by me, lulls me with touch of forgotten caresses,
One warm dream clad about with a fire as of life that endures;
The delight of thy face, and the sound of thy feet, and the wind of thy tresses,
And all of a man that regrets, and all of a maid that allures.

Note the splendid effect of the third line. But to get this one must, no doubt, write in quatrains.

That this is a noble poem there can be no doubt; but whether it will meet with ready appreciation and sympathy in this country is a question not so easily disposed of. Dr. Hueffer is no doubt right in saying that the story of the Niblungs is the epic of all the Teutonic peoples; but are we of these? There has of late been a great deal of talk about our "Teutonic forefathers," and our close kinship with the Germans of to-day. Of such a close kinship we should be quite willing to be proud, if it could be proved to exist. It does not follow that because we speak a German tongue we must be a German people. Language is not a final and absolute test of race, and almost everything else but language—almost everything that denotes the temperament of a people—seems to point to the conclusion that the basis of the population did not cease, after the arrival of the shadowy White Horse, to be Celtic, as it had been. One proof, perhaps, of this is that, although the very names of the days of the week are the names of the Northern gods, there is scarcely a tittle of folk-lore derived from Odin, or Freir, or Thor, or Loki, whose doings are not much more familiar to our non-reading classes than those of the gods of Polynesia. And a people cannot read itself into a folk-lore. A great novelist used to say that he believed no tales that were not told him by his great-grandmother. To the Scandinavian, the Edda was literally, as the word imports, a "great-grandmother" telling her tales. And the truth is that we in this country have, properly speaking, no great-grandmother's tales older than the legends about Robin Hood. Even Arthur has no more real vitality than Jack the Giant-killer and Cormoran. Not Blackmore, nor Bulwer, nor even Mr. Tennyson, can ever galvanize him into the hero of a popular epic. What with Saxon upon Celt, and Norman upon Saxon, we have lost both "Sigurd the Golden" and the "Blameless King."

BALZAC'S LETTERS.

Œuvres Complètes de H. de Balzac. Vol. XXIV., *Correspondance*, 1819-1850. (Paris, Calmann Lévy.)

BALZAC'S letters form a sad and an unsatisfactory book. Sad, because, to judge him by them, debt would seem to have been the chief thought of his earlier, and sickness of his declining years. Unsatisfactory, because the letters which there is every reason to suppose must have been his best, those to Madame de Berny, find no place in the work, and because good notes, or else a complete and accurate biography, are much wanted in order to explain the letters, and are not to be found in the present volume. At the same time, al-

though the political interest of Balzac's letters has been anticipated by the publication of his political writings in the twenty-third volume of the collected works, their literary interest is considerable, inasmuch as we obtain from them Balzac's opinion upon each of his own novels. The new letters—that is to say, the private letters of friendship—are not to be compared in merit with the letters written for the press, and already published under the title 'Letters on Paris.' Would that that admirable series, instead of being confined to the period between July, 1830, and March, 1831, had extended over the whole of Balzac's literary life. No man ever wrote faster for publishers and editors than did Balzac, and men who write sixteen hours a day for pay are seldom good correspondents. In one of his letters to his mother, who worried him to write more often, he warns her that he will write to her no more. His letters to his dearest friends, Madame Zulma Carraud, the Duchess d'Abrantès, the Duchess de Castries, and Madame Émile de Girardin, and those to his sister, are chiefly filled with statistics as to the number of hours of work got through or still to come. Of the two sets of letters which were something more than this, we find here only one, that which consists of the letters addressed to Madame Hanska, who, in 1850, was to become his wife. Not only are the letters to Madame de Berny missing, but not a tenth part of Balzac's letters are in this book, which contains none of the letters of 1823, 1824, 1826, and 1840, and only four of those of 1837.

The sadness, which is the prevailing tone of the letters, is broken here and there by humour, of which the two best examples are to be found in letters relating to Balzac's troubles with the officers of the National Guard. In August, 1836, he writes from prison to his publisher, "Cet ignare dentiste, M. M***, qui cumule son affreuse profession avec les fonctions atroces de sergent-major, vient de me faire fourrer à l'hôtel des *Haricots*. Venez me voir tout de suite. Apportez moi de l'argent, car je suis sans le sou." In 1840, when he had moved to the *banlieue*, chiefly for the very purpose of avoiding service, he was again put in the military prison, this time at Sévres, for failing to turn out in uniform to keep pedestrians from Paris from eating the peasants' grapes!

A few scattered bits of fun cannot relieve the dismal gloom of a thick volume filled with tables of debt and statistics of a labour so frightfully too great as to produce consumption, at the age of forty-six, in one of the strongest men that ever lived. As his writings increased in value, so did his debts in amount, and the happy day on which they were to be paid seemed always the same distance off. In 1821 his hope was to sell a book a month for 600 francs. In 1822 he had begun to receive 2,000 francs for a single book. In 1828 he was making far more money, but his debts had risen from small beginnings to 120,000 francs. Upon these debts he always looked as on a mysterious calamity rained down upon him by the angry gods, and with which his own acts and life had had nothing whatever to do:—"Lemalheur commence à me fatiguer," he writes in 1831. In 1835 he had reached 8,000 francs for a single work ('Le Lys'), and received 25,000 francs, fruits of his pen, in a single

month. In 1837 'César Birotteau' was bought by a newspaper for 20,000 francs. All this time, Balzac was working from midnight (at which hour he rose) to 5 P.M. to satisfy creditors, whose existence he owed only to himself, and his debts had reached 250,000 francs. As though this had not been enough, he bought in 1837 a house near Paris, and proceeded to lay out gardens on an expensive plan. In 1845 he still owed 150,000 francs, in spite of the enormous sums that he had made, and he still was building, and buying furniture of the most costly kind. But the debts, through the incessant labour to which they forced him, were killing him. "Ah, pourquoi ai-je des dettes?" he writes piteously in that year. In 1848, when his overworked body had fallen under disease (which was consumption, though he knew it not, for his doctors deceived him up to the last day), he wrote, "In 1849 I shall have paid my debts." In 1850 he was dead, with many of his debts unpaid till his death had actually occurred, and, in his last letter but one, he is still describing the purchase of a mediæval dress for 30,000 francs, of pictures, and of Middle Age goldsmiths' work. He died of debts of his own making, but it is none the less sad that so great a genius should have perished in so miserable a way.

At pp. 79 and 407 will be found good representative specimens of Balzac's curious kind of conservative politics, and at pp. 404 and 465, passages which show that strong general approval of the doctrines of the Catholic Church, which is well known to the few who have read his defence of the Jesuits, written in 1824, and which makes the reader wonder why his works should have been selected from among those of all the novelists to be placed in the Index by the Vatican. His vanity, which was great, and childlike in its simplicity, made Balzac believe that he was destined to play as great a part in politics as Chateaubriand; but his failures before the electors were conspicuous, and as complete as his failure as a writer for the dramatic stage. In 1832, he wrote "Mon élection est chose arrêtée dans les sommités du parti royaliste" (legitimist); but the flatteries of the Duchess de Castries and the kind words of the Duke de Fitzjames had misled him. That vanity of which we have spoken blossoms out in all parts of the letters; "On a trouvé 'Le Succube' immense, sublime, gigantesque," he wrote in 1832. In 1834, "La Recherche de l'Absolu" est un livre grandement fait." In 1844, "Four men will have had in this half century an immense influence—Napoleon, Cuvier, O'Connell; I would be the fourth. The first lived on the blood of Europe; the second wedded the globe; the third was the incarnation of a people; I shall have carried in my brain a whole society."

M. Marius Topin, whose book on contemporary novelists we reviewed a few weeks since, follows many of the critics of Balzac's own day in praising 'Eugénie Grandet' alone of all his writings, or at least in exalting it immensely above all the other works of "the most prolific of our novelists." It is hard to say which Balzac hated the most: to be called "the most prolific of our novelists," or "the creator of 'Eugénie Grandet.'" His favourites among his books were 'Le Médecin de Campagne,' 'Le Curé de Village,' 'La Recherche de l'Absolu,' and 'La Peau de Chagrin'; but he

wished to be judged upon all his works rather than upon any one of them or any selection from them, and cared for no readers but readers who would carefully read the whole. He came almost to dislike 'Eugénie Grandet,' from the way in which his detractors praised it.

We hear from Paris that a biography of Balzac is to be published by M. Lévy in 1878. It ought to have accompanied this volume.

Religion and Morals: a Short Catechism for the Use of Jewish Youth in the Upper Forms. By the Rev. J. Strauss, Ph.D. (Bradford.)

THE author of this little work, feeling the want of a comprehensive catechism, with proofs out of the Bible and Talmud, for Anglo-Jewish youth, has compiled a small one, chiefly for the use of the religious classes established in Bradford; and has tried to present in it a condensed summary of the fundamental principles of the Jewish religion. The work consists of forty-two questions and answers. It is well conceived and pertinent. The simplicity, brevity, and clearness of the statements recommend it to the attention of all who are interested in the instruction of youth. There are but few things in it to which even an intelligent Christian could well object. The answers are accompanied by a selection of proof passages taken from the Bible and Talmud.

The old fashion of catechizing in families on one day of the week has fallen into disuse, and therefore catechisms are not so much employed at the present time as formerly. The Shorter Catechism of the Westminster divines is an admirable compend of Calvinistic theology, too abstruse, perhaps, and metaphysical for the young, yet well fitted to train the mind to logical analysis. The Church Catechism, being simpler and less dogmatic, appeals to children with greater effect, and does not lead them into a crowd of definite propositions on subjects which are partly shrouded in mystery. Both Dr. Watts and Dr. Doddridge wrote catechisms which show a fair acquaintance with the Bible. One thing is obvious, the method of question and answer is adapted to the youthful mind. It excites attention, exercises the memory, and leads to reflection on subjects of the highest importance.

The greater part of the catechism before us consists of the Ten Commandments, which are given in Hebrew as well as in English. This is natural and appropriate, the law of Moses being the foundation of the Jewish religion.

While we think highly of the catechism of Dr. Strauss, and believe that it will serve the purpose he has in view, it is susceptible of considerable improvement.

Part of the second commandment is imperfectly explained, for the twentieth question merely selects the words "of them that hate me," and gives as their teaching "the just God will punish those children only who continue the wickedness of their fathers." The proofs are Deuteronomy xxiv. 16, and Ezekiel xviii. 20. The words of the original, about God visiting the iniquity of the fathers upon the children, &c., are limited and moderated by the prophet Ezekiel, chapter xviii. This is done even in Deuteronomy xxiv. 16. Both differ from the statement in Exodus which is not well interpreted here.

In explaining the Fifth Commandment, the phrase "in the land" is slurred over, and the writer merely remarks that "a promise of long life and prosperity is given to all those who observe this commandment." The last question is vague, and the answer is the same. "Q. What is our hope for the future (Messiah)?—A. Our hope for the future (Messiah) is, that the time will come, when the true knowledge and worship of the only One God will be spread over the whole world, and all mankind will glorify their Eternal Father with one heart and one mind, and will love one another as true brethren." The writer should have been more explicit about the Messiah. Why is the name put in parenthesis marks?

The catechism would have gained in value by a nicer perception of, and a greater precision in, the use of language on the part of its author. The references to passages which are quoted in support of the answers, partake to some extent of the imperfections usually found in what are called "Reference Bibles." Being taken from different books, written at considerable intervals of time and by various persons, they are scarcely consistent, representing various degrees of inspiration. Hence Dr. Strauss's proof texts are not always in perfect accord with the statements for which they are adduced. It would be well to omit several passages, some of which are irrelevant, others misunderstood. Thus, Job xxxii. 8, and Ecclesiastes xii. 7, are cited to confirm the statement that "man has an immortal soul."

In dividing the Commandments we observe that Dr. Strauss has followed the method usual among the Jews, and made the second verse of Exodus xx. the First Commandment. The Talmud, Targum of Jonathan, Ibn Esra, Maimonides, Abarbanel, &c., agree. This is correct. The verse is not a mere introduction or preface, but a constituent part of the ten words. It is true that Philo makes the first command consist of the third verse, "Thou shalt have no other gods before me"; and the second, of verses 4-6:—

"Thou shalt not make unto thee any graven image, or any likeness of anything that is in heaven above or that is in the earth beneath, or that is in the water under the earth: thou shalt not bow down thyself to them nor serve them; for I, the Lord thy God, am a jealous God, visiting the iniquity of the fathers upon the children unto the third and fourth generation of them that hate me; and showing mercy unto thousands of them that love me, and keep my commandments."

Josephus coincides with Philo, except in regard to the succession of the commands against adultery and murder, where he follows the Hebrew, not the Seventy. Both place the Second Commandment in xx. 4-6. It is better, however, to put the third and fourth verses together as parts of one statement (3-6); for the subjects are not so distinct as to render their separation desirable. If not identical, they are similar. This differs from the method of the early Greek fathers, as well as of the Latin ones till St. Augustine; for they agreed with Josephus and Philo in separating the third and fourth verses into the First and Second Commandments. It also differs from the opinion of the modern Protestant theologians, both Lutheran and Reformed. But we hold it to be the better way, and are glad to see that Dr. Strauss has followed it.

As to the 17th verse of Exodus xx., our author takes it as one commandment. Here also

he is right. It should not be divided into two commandments, as St. Augustine, Lutherans, and Roman Catholics do. Yet if the Deuteronomic recension be followed, it must be so; the Ninth Commandment being naturally confined to the coveting of a neighbour's wife, while the tenth consists in coveting his goods. The Exodus recension, according to which the 17th verse makes one prohibition, is preferable.

The scope of the Commandments has often been enlarged unnecessarily. This is exemplified by the Shorter Catechism of the Westminster divines, and is conspicuous in the case of the fifth, which is said to require "the preserving the honour and performing the duties belonging to every one in their several places and relations as superiors, inferiors, or equals." The language of the Jewish catechism is similar; so that it is difficult to think that the one has not exercised any influence upon the other. Here violence is done to the simplest principle of interpretation by both catechisms. In the Christian one a body of divinity has been imported into the Decalogue, so that the Jewish commandments are swelled out far beyond their original purport.

The little work, even with its drawbacks, must be useful in training Jewish children in the rudiments of their religion. Much is compressed into a small space. Judaism puts on a most favourable aspect. Its important and best elements are adduced. Ordinances and ceremonies of a liturgical or sanitary character are omitted as unnecessary for the purpose in view. Perhaps Dr. Strauss may compose another catechism for advanced pupils as a sequel to the present one. In that case, he would have an opportunity of presenting other features of Judaism which are, perhaps, considered not less necessary than those now given. It is desirable that the Jews of the present day should enunciate their ideas respecting a coming Messiah, sacrifice, the necessity of circumcision, and similar topics. We know that they are not agreed in opinion about them all; but it is interesting to Christians to see how far the progress of civilization, contact with non-Semitic peoples, or rationalistic tendencies, have affected belief in the tenets and ordinances of the Hebrew Scriptures. A learned Jew asserted, in our hearing, that the Jewish religion will disappear but not the race—*Judenthum* not *Judenheit*. It was affected by Hellenism long ago; and the same influence has been continuous, notwithstanding the conservative tenacity with which the old religion has been upheld. Past glory and the recollection of past inspiration cannot shut out all change, and in the interests of human progress ought not to do so. Tradition may be followed to such an extent as to cripple free thought, and encrust the mind with dogmas hoary with age, but hardening to the soul.

New Lands within the Arctic Circle: Narrative of the Discoveries of the Austrian Ship Tegetthoff, in the Years 1872-74. By Julius Payer, one of the Commanders of the Expedition. Translated from the German. 2 vols. (Macmillan & Co.)

In the year 1868, Carl Weyprecht was a lieutenant in the Austrian navy, thirty years of age, and a man not undistinguished in his

profession. He had fought in the battle of Lissa, when Von Tegetthoff won the greatest victory that the Hapsburgs had gained at sea since Don John of Austria smote the Turk at Lepanto. He was a Ritter of the Iron Cross; but with peace came a long period of inaction for many such gallant men as he. Failing twice to share in minor Arctic Expeditions, it was not until the year 1871 that he had an opportunity of making a little experimental summer trip to the Arctic Regions in the yacht Isbjörn (the Ice Bear), in company with the friend whose name was afterwards to be so associated with his. Julius Payer had also up to 1869 no personal knowledge of the Arctic Regions. Twelve months before, he was a lieutenant of Jägers, engaged on a survey of the Orteler Alps, when a newspaper, giving an account of Carl Koldewey's first German Expedition of the previous year, came into his hands. It was but a mild series of adventures that the Bremen skipper met with during his summer Arctic trip in the Germania, but to the dwellers in the south they approached the incredible, and that evening the Ober-leutenant held forth on the North Pole to the herdsmen and Jägers of his party as they sat round the fire, no one more filled with astonishment than himself "that there should be men endowed with such capacity for enduring cold and darkness." Little then did he foresee the fate that was in store for him, and as little presentiment could Haller, one of the Jägers who listened open-mouthed to the Herr Lieutenant's tale, have that he, too, would be one of the future Arctic heroes. Next year, however, Payer was a member of the second German Arctic Expedition under Koldewey, which wintered on the east coast of Greenland. His services as artist, naturalist, surveyor, and general *savant* during the next eighteen months are known to every reader of Arctic adventure. In 1871 he was again in Spitzbergen, with Weyprecht, in the Isbjörn; and next year he sailed as joint-commander with him of the Austro-Hungarian Expedition in the Tegetthoff, a steamer fitted out by private and public subscription for the exploration of the seas east of Novaya Zemlya. The projectors dreamed of coming home by way of Behring Strait and Cape Horn; but that vain imagining they wisely kept to themselves, as on the 13th of June, 1872, they sailed down the Schlesen and Weser, on a venture, the end of which no man could foretell. The ship's company was only three-and-twenty, all told. But they were a motley group. Germans, Italians, Slavs, Magyars, and Norse were among the nationalities. All spoke their own tongues, but Italian was the language in which orders were given. They knew nothing of the hardships in store for them, and, like all the careless happy-go-lucky races of the south of Europe, were ever light-hearted and merry. In the evening a gentle breeze would carry the gay songs of the Italians over the blue sea, "glowing under the midnight sun, or the monotonous cadence of the 'Ludro' of the Dalmatians recall the sunny clime they are so soon to exchange for its very opposite, which remained a mystery to all their powers of fancy." If they sailed with high hopes, it was not long before these were damped. On the 20th of August, 1872, the Tegetthoff was beset in the ice off the coast of Novaya Zemlya. She may be there yet;

for from that day, spite of all the efforts made to release her, she remained a prisoner. During the autumn and terrible winter of 1872, amid profound darkness, she drifted whither they knew not, until, on the 30th of August in the following year (1873), in lat. 79° 43', long. 59° 33' E., a bold rocky coast loomed out of the fog straight ahead of the explorers. This was the most memorable day of all their weary bondage to the ice-fields. Just as they were despairing of doing anything which might redeem their unavoidable failure they discovered a new land, the existence of which had hitherto been unsuspected. They had come out to seek water to the eastward, and had instead found land to the northward:—

"About midday, as we were leaning on the bulwarks of the ship, and scanning the gliding mists through which the rays of the sun broke ever and anon, a wall of mist, lifting itself up suddenly, revealed to us afar off in the north-west the outlines of bold rocks, which in a few minutes seemed to grow into a radiant Alpine land! At first we all stood transfixed, and hardly believing what we saw. Then, carried away by the reality of our good fortune, we burst forth into shouts of joy—'Land! land! land at last!' There was not now a sick man on board the Tegetthoff. The news of the discovery spread in an instant. Every one rushed on deck to convince himself with his own eyes that the Expedition was not, after all, a failure. There before us lay a prize that could not be snatched from us."

They awoke to a new life after this. Not by their own action, but through the happy caprice of the floe, and as in a dream, they had won it; but when they thought of the floe drifting without intermission, they felt redoubled pain that they were at the mercy of its movements.

"As yet we had secured no winter harbour from which the exploration of the strange land could be successfully undertaken. For the present, too, it was not within the verge of possibility to reach and visit it. If we had left our floe, we should have been cut off and lost. It was only under the influence of the first excitement that we made a track over our ice-field, though we knew that numberless fissures made it impossible to reach that land. But, difficulties notwithstanding, when we ran to the edge of our floe, we beheld from a ridge of ice the mountains and glaciers of the mysterious land. Its valleys seemed to our fond imagination clothed with green pastures, over which herds of reindeer roamed in undisturbed enjoyment of their liberty, and far from all foes."

Like good Austro-Hungarians, they named it, in honour of their sovereign, "Franz Josef Land." And a dreary land is that of the head of the House of Hapsburg. On the 10th of March, 1874, they were able to explore it by sledge-parties; and, by the 3rd of May, 450 miles of new sea, land, and island archipelago of this most desolate region of the Polar basin was added to the chart. The hardships endured by the crew were great. Their vessel was not found as the Alert and Discovery were. Their comforts were few; but the men were rich in resources, in hope, in courage, and in high spirits. The Dalmatians had never known cold like what they had now to endure, frequently more than 36° below the zero of Réaumur, but the hardy Adriatic seamen had been accustomed to fare poorly, and ate bear's flesh, albeit they declared it only "fit for the devil on a fast-day," with cheerful avidity. Yet their imprisonment was a weary life, and often in their dulllest hours, as they sat silent in their cabins, each man communing with his own cheerless thoughts, their

greatest consolation was to be found in the Arabic proverb inscribed on their mess-room wall: "In niz beguzared"—"This, too, will pass away!" The first winter was the worst. The ship was then in such danger that there was scarcely a night on which they were not alarmed by the movements of the ice. Continuous sleep was unknown. A bath was impossible, as they ever feared to be surprised, and have to take to the ice in *puris naturalibus*. Theatrical amusements, which beguiled the hibernation of the English Expedition, were denied to the beleaguered "Tegetthoffs"; for, in the first place, they had no "properties"; secondly, they had no room for a theatre, except on the deck, which was many degrees below zero; thirdly, they could not spare from the crew enough to form either an audience or a "company"; and last of all—and most important of all—the performance would have required to have been in four different languages!

Yet, in spite of all these circumstances, it is creditable to the crew that they were not demoralized, and to the officers that scurvy did little mischief. One of the officers died; but this, the sole death in the Expedition, was due to phthisis. Probably, the flesh of the sixty-seven bears killed was their salvation. Each man, on an average, ate two of them. Darkness, hard work, and damp cannot, as has been asserted, have much to do with inducing scurvy; for, if these had been pre-disposing causes, the entire crew of the Tegetthoff would have now been sleeping their last sleep in the Siberian Sea. Still the perils of the Expedition had not yet ended. On the 20th of August, 1874, they abandoned the vessel, and commenced their successful attempt to return to Europe in sledges and boats. Albert Markham's gallant followers made but one mile and a quarter *per diem* on the Paleocrystic Sea. That was doubtless terrible work—worthy of all praise. But what was the toil of the Austro-Hungarians may be conceived when we state that, after two months of indescribable toil, the distance between them and the ship was not more than two German miles! Had the ice always remained in this condition, they would have taken twenty years to reach their fellow-men; in other words, they would never have done so. But better fortune was their lot by-and-by. "Leads" opened out in the ice; the boats were launched, and the open water reached in lat. 77° 40'. Some Russian fishermen were sighted, who, bending low at the sight of the White Czar's ukase, in obedience to orders issued a thousand miles from where they stood, heaved their anchors and conveyed the adventurers to Vardö, where, on the 3rd of September—the 812th day since they had left Bremerhaven—they landed. Once more they were within reach of steamers, posts, and telegraphs, and there the popular interest of this wonderful saga of the North Sea ends. A noble tale of courage, skill, and endurance it is, and we may almost envy the Austrians the possession of it, rich as we are in recent triumphs scarcely less notable. The homeward march on the ice, in the face of hunger, cold, ice, and weakness, may rank alongside the retreat of many an army, while the story of the Expedition and its adventures will long live in the annals of literature as one of the most interesting ever told. We might select many passages which

would illustrate the skilful way in which, while indulging in no attempt at effect, Herr Payer—for we believe he has now left the army—in that quaint, semi-poetical German way of his relates the joys and the sorrows, the discoveries and the adventures, of the party. Many of those who, in Petermann's *Mittheilungen* made the acquaintance of Capt. Olaf Carlsen, the Norwegian walrus-skipper, who first circumnavigated the Spitzbergen group, will be glad to make a yet more intimate acquaintance with the good old mariner in Payer's pleasant pages. He is quite a character in his way—the father of the Expedition and its most experienced counsellor. The old man, who had for half a lifetime battled with the northern blasts, was sanguine of returning home through Behring Strait, but—touching example of the vanity of human hopes—went into Tromsø more naked than he had two years before sailed out of it. His linguistic accomplishments aside, he took ashore with him but three things—his reindeer coat, his trusty walrus-spear, and his beloved wig! On high occasions, Capt. Olaf was a sight to see. His wig was carefully trimmed; and if it was a saint's day, a *fest-day*, or one on which some discovery was made, he put on his Cross of St. Olaf, and sternly reproved the Slavonians for playing cards on the "Lord's own holy day." In times of adversity he remained silent. No longer did he tell his oft-told tales—how he had entranced the walrus with a glance of his eye, or bewitched the bear with his winning words. The Order of St. Olaf was locked away in his chest; and when the worse came to the worst, he donned his spectacles, and solemnly entered in the log-book, after the pious manner of the whalers of the Arctic Ocean, "*Jeg ønsker at Gud maa være med os i det nye aar, da kan intet være imod os!*"—"May God be with us in the new year, and nothing can be against us!" This was in 1873. "The sun of this new year, whose beams were to light us to new lands and discoveries, was still low beneath the horizon."

We might, if critically inclined, cavil at one or two of Mr. Payer's theories, willing as we are to accept most of his statements, and we decidedly object to the notes added here and there by the translator, and to the exceeding crudeness of the Introduction on the results of the English and Austrian Expeditions which he has added by way of preface. The science had also have better been put in the Appendix, rather than scattered through the text, where it will be *caviare* to most of Mr. Mudie's patrons. It might have reasonably been wished that the map-makers had taken pains to spell English names more correctly. But these are mere trifles in these handsomely got up, beautifully illustrated, and well-written volumes. Every page abounds with interesting and important information regarding the fitting-out of Arctic Expeditions, the adventures of the party, and the various phenomena of the Frozen Regions. The introductory systematic chapters regarding Polar lands and seas form a concise treatise, which is of especial value. In a word, no Arctic navigator since the days of Willem Barentz has had a more startling tale to tell, and not one has told it better.

A History of Crime in England. By Luke Owen Pike. Vol. II. (Smith & Elder.)

A HISTORY of crime should aim at exhibiting the changes not only in the phases of crime, but also in the conditions determining its nature and amount at successive periods; showing what offences become extinct or infrequent in the progress of society, what new offences come under the eye of the law, what old crimes continue, and to what causes, whether in positive institution or administration, or in the moral, intellectual, and economical state of the community, these phenomena are traceable. If Mr. Pike's present volume does not exhaust the subject, it makes at least an important contribution to such a history from the accession of Henry the Seventh to the present time. His first volume, while containing much useful and carefully collected information, displayed a strong tendency to look exclusively to the criminal records of the Middle Ages for evidence respecting the contemporary progress of civilization, and thence to infer that England remained, down to the close of the Wars of the Roses, in a state of lawlessness and barbarism decisively negated by the records of the civil tribunals and of civil life, and by the increase of industry, commercial activity, wealth, and knowledge of which they afford proof. The volume now before us presents a much more cheerful picture of the subsequent course of English society, indicating an almost constant improvement during the last four hundred years in its aspect in relation to crime; though, were it otherwise, we should demur to the doctrine that the civilization of a country can be measured by its freedom from crime.

Both the nature and the amount of crime undergo change from a variety of causes. The State, for example, as the organization of society proceeds, is found to assume jurisdiction over wrongs which had been previously left to family control, private vengeance, or social opinion; and thus new crimes appear to arise, when, perhaps, the actual frequency of the very offences in question is decreasing; the essence of crime consisting not in the nature of the act, but in its punishment by the State. The sentiments of mankind, again, change with respect to the proper objects of legal punishment; offences against religion, for instance, may disappear in this way from the criminal calendar, while breaches of humanity are giving rise to a class of crimes of which the law had previously taken no cognizance. The very belief in the possibility of an offence once regarded as common, and visited with the severest penalties, may die out, and a purely imaginary offence, such as witchcraft, may thus cease to swell the number of criminals. The means of detection and of arresting offenders, again, receive improvements from time to time—a change which may augment the apparent amount of crime in one direction by bringing it to light, while diminishing it in another direction by intimidation and prevention. The propensity towards certain crimes may also increase on one hand, and decrease on another, with alterations in the wealth, circumstances, morals, and ideas of the nation or particular classes: thus offences arising from drunkenness may become more frequent in the lower ranks in consequence of a rise of wages, while in the higher ranks they

are ceasing altogether before greater publicity and the refinement of manners.

A long list might be made out from Mr. Pike's present volume of crimes which have become almost unknown or altogether extinct, either because the acts themselves are now seldom or never committed, or because the law no longer treats them as crimes, or because, although its letter condemns them, public opinion is against putting it in force. A class of offences which Mr. Pike points to as beginning to disappear in the period which opened with the accession of Henry the Seventh, are those to which the lawless condition of the march or border-land between Wales and England formerly gave rise; and at a later period the Scotch border ceased in like manner to be the nursery of bloodshed and rapine, and the refuge of outlaws and ruffians. Heresy, again, if not expunged altogether at this day in all its forms from the letter of the criminal law, no longer contributes to swell the annual catalogue of crimes; because, although heretical opinions are more numerous and widely diffused than at any former period, there is now a tolerance in respect to religion which, perhaps more than any other feature, distinguishes the present age from its predecessors. Treason, for which so much noble blood was once wont to be shed, still holds a place in our law-books, but we can now hardly conceive the possibility of its commission by a member of the class which once furnished the largest number of traitors. The offence of giving liveries and keeping armed retainers, which Henry the Seventh so sternly repressed, has long been, in like manner, an extinct crime of the great; barrettry, champerty, and maintenance are terms which few readers now clearly comprehend; duelling, on the other hand, has ceased only in the present generation, and many disorderly acts and breaches of the peace, which earlier in this century were common amusements with men of rank and fashion, would, at the present day, excite as much astonishment as a duel between Lord Beaconsfield and Mr. Gladstone—one which, fifty years ago, would have been quite a natural occurrence. One smiles at the hardy assertion of Chief Justice Fortescue, in the reign of Edward the Fourth, that it had never been found that any of the judges of England had been corrupted with gifts or bribes; yet we could more easily believe in the immaculate judicial integrity of that age than give credence to a charge of corruption against one of the judges of our own time. And descending much lower in the social scale, Mr. Pike indicates the disappearance of a crime, now supposed to be peculiarly un-English, which was once as common in this as in other lands: "Englishmen had once been quite as ready with the dagger as men of any other nation, and the modern English prejudice against the use of the knife in a brawl may perhaps be dated from the fifteenth century."

On the other hand, the progress of civilization has created not a few new crimes and misdemeanours. A characteristic example presents itself in the modern punishment of cruelty to animals as a breach of the law. Among new felonies which came into existence in the last century, Mr. Pike notices the forgery of stamps, bank-notes, and exchequer bills; and the present century has given birth to novel

offences in relation to railways and telegraphs, besides inflicting penalties for neglect to vaccinate infants, or to send children to school.

In treating of the causes of crime, Mr. Pike makes many instructive remarks, but he sometimes presses a general principle to an extreme point. Thus he seems to regard a drunkard as, in all cases, the victim not of a special vicious propensity, but of general weakness of will and inability to resist temptation. But there is undoubtedly such a thing as hereditary drunkenness, and bad air will often create an insuperable craving for strong drink, without enfeebling the power of resistance to other temptations. And when Mr. Pike lays down the proposition that "the origin of crimes, not only against the person, but against property, is to be found, not in the growth of towns and the development of civilization, but in the propensities of the savage, which have been handed down from generation to generation," one is led to inquire how he accounts for the primitive freedom of rural districts, like the French department of La Creuse, from crimes against both person and property, and for their immigration, in very recent times, from great cities like Paris and Lyons. It is surely, too, a mark of bias, from which the social historian should be exempt, to affirm that the Mediæval Church contributed nothing to the support of the poor; and, again, that no part of the vagrancy of the sixteenth century is attributable to the dissolution of the monasteries. Other points might be noticed of which Mr. Pike's treatment is not altogether satisfactory, but his volume, on the whole, makes a valuable addition both to the history of England and to the philosophy of society.

NOVELS OF THE WEEK.

The Laurel Bush. By the Author of 'John Halifax, Gentleman.' (Daldy, Isbister & Co.)

Maud Blount, Medium. (Tinsley Brothers.)

A Wooing of Atë. By John Ollive. 3 vols. (Chapman & Hall.)

Her Father's Name. By Florence Marryat. 3 vols. (Tinsley Brothers.)

THOUGH Mrs. Craik's story has its attractive points, and its leading idea "the tenderest thing in all this world is a love revived," is one susceptible of the pathetic treatment we have learned to expect from the author, it is not quite free from the sin of reiteration and bookmaking. The heroine's reflections become a little wearisome, when extended over the ten years or so which elapse between her lover's departure, under the painful misunderstanding caused by a child's mistake, and the return of the same lover, an elderly man, to find the long separation was unnecessary. Still, Miss Williams is a very true, faithful soul, and Mr. Roy is equally—shall we say?—"reliable." As moral examples, they are admirable, though, for the purposes of fiction, perhaps a trifle dull, and their marriage an excellent arrangement, though the quidnuncs of St. Andrews would have mated the gentleman differently. By the way, lovers of St. Andrews will fully appreciate the author's intelligent sympathy:—"Any one who knows the ancient city will know exactly how it looks in the still, strongly-spiritualized light of such an afternoon, with the ruins, the castle, cathedral, and St. Regulus' Tower, standing out sharply

against the intensely blue sky, and on the other side—on both sides—the yellow sweep of sand curving away into the distance, and melting into the sunshiny sea." Nor are the social traits of the place unobserved, though the story does not involve much notice of them. If the Laurel Bush, as we believe, was not a hundred miles from the "Elysian fields," we cannot doubt that the author herself adds golf to her numerous accomplishments.

Maud Blount is a young lady who is converted from necromancy by marriage with a Broad Church curate. There is not much argument in the book, and the humour is vulgar; but, perhaps, both are as good as the subject deserves. It is, no doubt, true enough that, when our domestic relations give us matter for sorrowful thought, both materialism and bogeyism are unsatisfying; and this is about as far as demonstration can go in the matter. Whether a book like this, dwelling on the rascality of professional spiritualists, who find their dupes in the luxurious and indolent, who are but little better educated than themselves, is of much value as a contribution to the literature of the question, is doubtful. But persons like Mrs. Campbell, who finds a pleasure in dragging her husband's ghost into second-rate company, and Mr. Ball, the flippant professor of heterodoxy at St. Thomas Didymus', may as well be warned against such vermin as Buncombe and Pugsby. What is the moral value of such an inferior Stiggins as the Rev. Enoch Trees, it is impossible to discover. Mr. Campbell, the curate, is neither silly nor vulgar, which makes the introduction of all the other characters inexcusable.

Mr. Ollive's novel exhibits a good deal of power. Given an upright man with strong passions and a strong sense of duty, and the discovery that he has won the affections and the promise of a high-spirited girl, but is prevented by the terrible risk attached to hereditary insanity in her family from performing his engagement, is the most tragic and crushing he can make. That in the present instance the danger is not real, but that the suspicion of it is the malicious invention of a despairing rival, does not lessen the intensity of the trial while it lasts; and, in the remorse and death of the slanderer, an additional element of horror is found. Of course a tale so terrible requires a good deal of relief; and this is afforded by the humour with which a love-affair, if we may so call it, between the sadly-injured and impecunious peer, Lord Overbury, and the hero's rather worthless cousin Netta, a rich young widow, is related. So numerous are his lordship's disappointments, so deftly is he handled by the adroit widow, and so creditable, on a shabby scale, are his attempts to struggle with the complicated circumstances that hamper him, that one really feels sorry he does not succeed better after all. Netta's selfishness, disguised to herself by little feeble habits of religion, such as thoroughly worldly women give way to in certain moods, is well drawn, though we think Gervase owed her more tenderness than he remembered. Helen's is as contradictory a temperament to her rival's as can well be imagined, and there is much that is pathetic both in her temporary eclipse and her recovery from the effects of her sorrow. But a more interesting type than either is

Aimée le Marchant's, whose stronger nature cannot bend to such suffering as the disgrace of her brother's wrong-doing involves to one who loved him so well. The parting from Vanhausen, cold and unemotional as it is, is one of the most pathetic and real things in the story, suggesting one of those might-have-beens which involve years of retrospect, and yet are the commonest things in life.

When we found, in the first chapter of Mrs. Ross Church's last novel, a reference to "Titian's Fonarina" (*sic*); a statement on the part of one of the characters that he was "the lineal descendant of an hidalgo, and had the right to use the title of 'Don' before his name," we began to doubt whether a story containing such unusual views of art, and language, could possibly have been composed with sufficient attention to probability to make it worth reading. However, we went on conscientiously, and though we found other eccentricities of the same kind ("Señor," or "Senor," as the authoress prefers, and "Don" are freely interchanged, and the heroine begins a sentence with "Caramba" and ends with "Allons," and so on), nevertheless, we can congratulate Mrs. Ross Church on a somewhat healthier style of fiction than we have been used to from her. The story is not very well composed, and the motives, in many cases, inadequate. The heroine finds out that her father has been accused of murder, and contrives to get, under a false name, into the family of his brother in England, whom she quite gratuitously suspects of having been the real murderer. The reader is also led to suspect this, and the various incidents are so combined as to foster the suspicion, which turns out quite suddenly to be unfounded. So the story has not even the merit which belongs to the ordinary "detective" novel. Indeed, for all that conduces to the *dénouement* the greater part of the second and third volumes might have been omitted, unless it was needful to show how well the young lady could disguise herself. This kind of 'Tricote et Cacolet' business is amusing enough on the stage, when the spectator shares, to some extent, in the deception; but in a book, where the excellence of the acting has to be taken, as it were, on trust, it is less interesting. There is a trifle too much promiscuous kissing at one or two points; and a woman of bad reputation is quite unnecessarily introduced. Otherwise, we have no fault to find with 'Her Father's Name' on the score of morality; and as for taste, that is a matter which does not admit of discussion.

CHRISTMAS BOOKS.

- Sacred Heroes and Martyrs: Biographical Sketches of Illustrious Men of the Bible.* By J. T. Headley. Revised and Edited by J. W. Kirtton. (Ward, Lock & Tyler.)
- Terrapin Island; or, Adventures with the "Gleam."* By Mrs. George Cupples. (Edinburgh, Gall & Inglis.)
- The Home of the Wolverine and the Beaver; or, Fur Hunting in the Wilds of Canada.* By Charles Henry Eden. (Society for Promoting Christian Knowledge.)
- In the Marsh.* By Bessie C. Curteis. (Same publishers.)
- Erling; or, the Days of St. Olaf.* By F. Scarlett Potter. (Same publishers.)
- Round about the Minster Green: Stories of the Boys and Girls who lived There.* By Ascott Hope. (Edinburgh, Gall & Inglis.)

Sweet Little Rogues: a Child's Story. By Elvina Corbould. (Hatchards.)

"Carrots": Just a Little Boy. By Ennis Graham. (Macmillan & Co.)

Our Home in the Marsh Land; or, Days of Auld Lang Syne. By E. L. E. (Griffith & Farran.)

Seventeen to Twenty-one; or, Aunt Vonica. By M. M. Bell. (Warne & Co.)

Fairy. By Lizzie Joyce Tomlinson. (Marlborough & Co.)

'SACRED HEROES AND MARTYRS' is an American publication, revised and edited, as the title-page tells, by an English author. How far the English edition of this work may have been indebted to Mr. Kirtton we cannot tell; probably he has pruned its redundant rhetoric; but the book, as it stands here, is excellent. It is a vigorous and vivid narrative of the acts and deeds of Bible heroes, and the stories are told in a way likely to arrest the interest of young people, whilst they are perfectly accurate according to the authentic history. It is difficult to fancy any book more likely to be welcome in nurseries and school-rooms for pleasant Sunday reading, or for reading aloud, either in family circles or in sewing-classes, where to keep girls at once interested and instructed is difficult. The style is somewhat too florid, but that is a trifling blemish, which does not diminish the usefulness of the work.

'Terrapin Island' Mrs. George Cupples has made a delightful book of shipwreck and adventure. There is enough danger and difficulty to give zest to the narrative, but there is nothing painfully distressing. If all desert islands were as "well found" in the necessities and luxuries of life as Terrapin Island, few readers would object to the adventure of being shipwrecked once and away; but, alas! real shipwrecks and disasters at sea are no holiday play. The glimpses of Australian life are very pleasant; and Mrs. George Cupples might have lived in the Bush and amongst the natives herself. A prettier or pleasanter book could not be found for a prize or a present.

The Society for the Promotion of Christian Knowledge may be congratulated on its efforts at being entertaining as well as instructive. 'The Home of the Wolverine and the Beaver' is an interesting narrative of the adventures and dangers attending fur-hunting in Canada. The adventures are connected by a pleasant thread of story which gives them a personal interest.

'In the Marsh' is a story that would be pleasant if it had been more condensed. The description of the country and the characters of "Miss Philly" and of old Southerden show that Miss Bessie Curteis could do something better still if she were to try.

The tale called 'Erling; or, the Days of King Olaf,' is well told and well put together, though the old Norsemen are somewhat trimmed and softened from the rugged originals; this makes them pleasanter as playfellows.

Mr. Ascott Hope is an experienced writer of stories for boys. 'Round about the Minster Green' will keep up his credit. All the tales in this volume are clever and spirited. "Going on the War Path" is perhaps the most laughable; though "Getting into Trouble," which is the record of the mischief wrought by Miss Dolly Tozer in the breasts of her father's pupils, is almost as amusing. "Barking and Biting" is another good story, though the tragic end of poor pussy makes it melancholy for those who love cats. 'Round about the Minster Green' will be welcome wherever it goes.

'Sweet Little Rogues' is a good child's story, nicely told and suitable for young readers.

"Carrots" was a horrid pet name to give a dear little baby whose godfather and godmother had called him Fabian; but this history of him and of his motherly little sister, Floss, is very pretty, and the book will be welcome in nursery circles, for the children's life is real and well told.

'Our Home in the Marsh Land' is a somewhat confused family narrative of the sayings and doings of a party of children, their uncles, aunts, and sundry grown persons. Individual portions are prettily

told; but it is not easy to keep the interest from getting into a tangle amongst the numerous personages of whom the story treats.

'Seventeen to Twenty-one' is a story for grown-up people; it is, indeed, almost a novel. "Aunt Vonica," as she is called, is a fascinating young woman, who, at the age of seventeen, renounces her betrothed lover in order to take charge of the motherless children of her brother—a piece of heroic injustice, for surely no one has the right to throw up one duty for the sake of undertaking another. However, all ends much better than might have been expected, and the good influence "Aunt Vonica" exercises over all with whom she comes in contact is set against all the pain she inflicted upon her betrothed, and as at the end of the four years she is handsomer and more charming than ever, and she is left happily married to her lawful lover, it is to be supposed that she felt rewarded for all her sorrows.

'Fairy' is a somewhat feeble tale of a child saved from a wreck, and brought up as a fisherman's daughter until her father is discovered, who takes her home, and she becomes the young lady of the Park. The style is not good, and the story is poor.

OUR LIBRARY TABLE.

DR. BIRCH'S Rede Lecture, of which we gave an abstract immediately after its delivery, has been published by Messrs. Bagster. It gives, in an eminently clear and readable shape, an account of the general results obtained by those scholars who have studied the history of Egypt in her monuments. It is indeed one of those popular yet exact sketches that can proceed only from the pen of one thoroughly master of the subject on which he writes, and ought to command a wide circulation.

MR. SUTHERLAND EDWARDS has put his name to a second edition of his able pamphlet, *The Slavonian Provinces of Turkey*, which Mr. Stanford publishes.—A number of annuals are on our table:—Mr. Roberts continues to compile the *Parliamentary Buff Book* (Effingham Wilson), which contains this year the record of 242 divisions.—*The British Almanac and Companion* (Stationers' Company) has a deservedly high reputation, but will not increase it by such articles as that on the Loan Collection—an attempt to make people believe that unhappy fiasco a success. The rest of the volume is excellently done.—*Gilbert's Clergyman's Almanac and Whitaker's Clergyman's Diary*, sent us by the same Company, is pretty and useful.—*Mr. Punch's Almanac* contains the usual mixture of useful information and amusing nonsense.—Messrs. Partridge & Cooper send us some diaries and pocket-books, well arranged for business purposes.—Mr. Rimmel sends some almanacs, neatly illustrated and agreeably scented.—*Eason's Almanac* (Dublin, W. H. Smith & Son) is carefully compiled. It may be called, in fact, the Irish Whitaker.—*The Chemists' and Druggists' Diary* and the *Agricultural Gazette Almanac* are creditable to the newspapers that issue them.

UNDER the title of *Voyage aux Pays annexés*, M. Dentu publishes a third book by M. Victor Tissot, forming a continuation to his 'Pays des Millions,' which has already gone through thirty-six editions, and his 'Prussiens en Allemagne,' which has gone through twenty-six editions. He promises two more volumes of the same kind, of which one is to deal with Vienna and the other to bear the catchpenny title of 'L'Allemagne Amoureux.' Less than half of the new volume deals with Alsace and Lorraine, so that the title is a misnomer, and its best chapters are the first, which are full of stories about the Wends, or old inhabitants of the neighbourhood of Berlin, declared by the Russian ethnologists to be Slavs.

We have three more Reports of Free Libraries before us—Sheffield, Wolverhampton, and Dundee. At Wolverhampton a "Naturalists' and Archaeological Department" has been formed in connexion with the library, and there is a talk of a small museum at Weston Park. The Sheffield Museum

is to be enriched by the addition of the Bateman Collection. This collection is very rich (especially in the local antiquities of Derbyshire and Yorkshire); and the present head of the Bateman family, Mr. T. W. Bateman, of Middleton Hall, acting with the family trustees, has obtained from the Court of Chancery authority for the transfer of the collection from Lomberdale House to the care of the Sheffield Corporation. This transfer will take place immediately. The libraries at Sheffield are flourishing. The Dundee Committee has endeavoured to assist the experiment tried last winter of giving University lectures in Dundee, and the University Lectures have had a great effect on the library. Although the total circulation of books largely increased during the year, the issue of books in light literature decreased, whilst the issue in all the higher classes increased. This increase was marked in the Reference Department in the subjects of the three scientific courses of University Lectures—Chemistry, Physiology, &c.

LIST OF NEW BOOKS.

Theology.

- Ball's (Rev. T. I.) Orthodox Doctrine of the Church of England, 12mo. 7/6 cl.
 Elam's (C.) Winds of Doctrine, cr. 8vo. 5/ cl.
 First Prayer Book of Edward the Sixth compared with successive Revisions, cr. 8vo. 12/ cl.
 Govett's (R.) Christ's Resurrection and Ours, 8vo. 3/6 cl.
 Harper's (Rev. F.) Sinners' Welcome, cr. 8vo. 1/6 cl.
 How's (W. W.) Plain Words to Children, cr. 8vo. 2/6 cl.
 Loxton's (D.) Sermons, with short Memoir, cr. 8vo. 7/6 cl.
 Macewen's (A.) Sermons, edited by his Son, cr. 8vo. 6/ cl.
 Ten Steps in the Narrow Way, cr. 8vo. 2/6 cl.

Law.

- Essays in Anglo-Saxon Law, roy. 8vo. 18/ cl.
 Finlason's (W. F.) An Exposition of Our Judicial System, 10/6
Fine Art.
 Narjoux's (F.) Notes and Sketches of an Architect taken during a Journey in South-West of Europe, 8vo. 16/ cl.
 Vanity Fair Album, 8th series, folio, 63/ cl.
 Zeffis's (G. G.) Manual of the Historical Development of Art, cr. 8vo. 6/ cl.

Poetry.

- Graham's (A. V.) Esther, or Songs of the Captivity, 3/6 cl.
 Palmer's (E. H.) Song of the Reed, cr. 8vo. 5/ cl.
 "Room for John Knox," a Poem for the Times, 12mo. 2/ cl.

History and Biography.

- Fénelon, Archbishop of Cambrai, a Biographical Sketch, by Author of "Life of Bossuet," cr. 8vo. 10/6 cl.
 Smiles's (S.) Life of a Scotch Naturalist, cr. 8vo. 10/6 cl.

Geography.

- Brown's (C. B.) Canoe and Camp Life in British Guiana, 21/ Edwards's (A. B.) A Thousand Miles Up the Nile, 4to. 42/ cl.
 Marrett's (Rev. J.) In the Tropics, 12mo. 2/6 cl.
 Rowan's (J. J.) The Emigrant and Sportsman in Canada, 10/6

Philology.

- Deuze's (T. Le M.) Grimm's Law, a Study, 8vo. 10/6 cl.
 Virgil's *Æneid*, Books 10, 11, and 12, edited, with Notes, by A. Sidgwick, 12mo. 3/6 cl.

Science.

- Darwin's (C.) Effects of Cross and Self Fertilization in Vegetable Kingdom, cr. 8vo. 12/ cl.
 Salmon's (G.) Lessons Introductory to Higher Algebra, new edit. 8vo. 10/6 cl.

General Literature.

- Becroft's (G.) Price Tables for use in the Iron and Steel Trade, new edit. cr. 8vo. 16/ hf. bd.
 Bowra's (H.) Miscalculation, cr. 8vo. 5/ cl.
 Bullock's (Rev. C.) Best Wish, cr. 8vo. 3/6 cl.
 Colson's (H.) Adelaide Rosenberg's Troubles, cr. 8vo. 2/6 cl.
 Cornhill Magazine, Vol. 34, 8vo. 7/6 cl.
 Cresswell's (C. N.) Woman, and her Work in the World, 3/6 cl.
 Daniel Deronda, by George Eliot, 4 vols. cr. 8vo. 21/ cl.
 Dyer's (G. F.) Stories of the Flowers, cr. 8vo. 3/6 cl.
 Elbow-Room, a Novel without a Plot, by Max Adeler, 2/ bds.
 Hosier's (Capt. H. M.) Invasion of England, 2 vols. 8vo. 28/ cl.
 Gibb's (H. J.) and Edwards's (J. W.) Handy Book of Elementary Education, cr. 8vo. 10/ cl.
 Ladies' Treasury, Vol. for 1876, roy. 8vo. 7/6 cl.
 Luchan's (B.) Where Can Uncle Hermann Be? 12mo. 1/6 cl.
 Maude Maynard, by Author of 'Almost Faultless,' 3 vols. 31/6
 Miller's (E. E.) Royal Road to Riches, 16mo. 1/6 cl.
 Richter's (J. P. F.) Levania, 12mo. 3/6 cl. (Bohn's Standard Library.)
 Smiley's (F. S.) Fulness of Blessing, cr. 8vo. 5/ cl.
 Stebbing's (Miss G.) Walter Benn, cr. 8vo. 1/6 cl.
 Willing to be Useful, 12mo. 2/ cl.

THE CALENDAR OF HENRY THE EIGHTH.

A FEW words of explanation seem desirable in reference to the statement in your last number, that Mr. Brewer, by his acceptance of a living in Essex, will be obliged to relinquish the editorship of his 'Calendar of Henry the Eighth.' It must not be supposed that this necessity arises from any incompatibility between his duties as a clergyman in the country, and the purely literary task of continuing a 'Calendar of State Papers.' If it were so, an important national work would have to be abandoned; for no one who knows the ex-

treme difficulty of the task, and the very special qualifications possessed by Mr. Brewer for carrying it on—not to mention the still more uncommon zeal which has induced him to pursue it for twenty years for about one-third of the remuneration he might have acquired by labours of another kind—will suppose for a moment that work like his can be effectively taken up by any other hand. The necessity of relinquishing his editorship arises simply from the regulations of the Treasury. The sum allowed for the continuance of his labour has to be renewed from year to year, Mr. Brewer's appointment being considered temporary; and in the nature of things it simply comes to an end if the Treasury should not see the necessity of continuing the grant.

Now it is true, the original conditions on which Mr. Brewer was appointed cannot be observed henceforward; for these involved regular attendance throughout the year, and Mr. Brewer does not feel justified in being a perpetual absentee from his new rectory. But it is quite a mistake to suppose that, even during so many months of the year as he must necessarily be absent from town, Mr. Brewer will be unable to prosecute his labours as editor of the 'Calendar.' Proof sheets can be corrected in a country parsonage, and important work can be done through the medium of correspondence. When more serious difficulties occur, Mr. Brewer can come up to town in the middle of the week. But, during half the year, he will be in London, and give his attendance at the Record Office as before; and there ought to be no real difficulty in so managing the work that it should require much less direct supervision during the period of his absence.

Some new arrangement, therefore, will have to be submitted to the Treasury; but it is earnestly to be hoped my lords will not fall into the mistake of measuring the value of Mr. Brewer's services by the amount of personal attendance he is able to give at the Record Office; still less that they should do so on the presumption that he has been adequately paid for his services during the last twenty years. J. G.

* * We insert "J. G.'s" letter, as some people seem to have misunderstood our statement in last week's number. "J. G.'s" account of the matter is, we believe, correct, and in no way differs from ours, that Mr. Brewer's continuance of his labours depends on the Treasury,—which will surely not refuse to pay his railway fare.

KAISAR-I-HIND.

Dec. 4, 1876.

DR. BIRDWOOD has occupied nearly two columns with a justification of the so-called official translation of Empress of India, notwithstanding that two distinguished judges have agreed with me in pronouncing the supposed official translation to be ludicrous and preposterous. If "Kaisar-i-Hind," or "Hind kā Kaisar," are to be the translations of Empress of India, I should coincide with Mr. R. C. Caldwell, and advise the Government not to have any official translation of the new title, and leave it in its sublime simplicity rather than make the English nation, as Mr. Caldwell rightly observes, the laughing-stock of millions of Easterns.

Before I show at a glance the utter instability of Dr. Birdwood's argument, the inconsistency, and the inapplicability of it to the question at issue, allow me to thank Prof. E. H. Palmer for his kind approval and recommendation of my proposed chronographic translation, viz., "Taj Bukhak-i-Hindustan" (1876). Mr. Caldwell, Prof. Palmer, and I, agree that to translate the word "Empress" by "Kaisar" (Cæsar), is erroneous, ludicrous, and preposterous. The learned doctor, in his last contribution, has not produced a single instance to prove or justify such a translation, or rather mistranslation, of "Empress." The word "Shri" Dr. Birdwood says that he suggested before "Rani," in the Queen's Indian style; although he objects to the use of other vulgarized words, yet he admits this. His reason for this suggestion is "because," he continues, "it is one of his High-

ness the Maharajah of Pattiala's titles, which run—Shri Maharajah Rujigar Dowlat-i-Inglishi."

1. The learned doctor did not suggest the use of "Shri" before "Rani," but before "Kaisar." "Shri" before "Rani," or "Maharani," "Rajah," or "Maharajah," is not at all a bad affix, but before "Kaisar," as appeared in the *Athenæum* of November 11, it is preposterous. 2. Either the above title of the Maharajah, as given, is wrong, or Dr. Birdwood's translation of it is not right. He renders it, "Great King of Kings, the favoured child of the English." There are no words in it which could ever mean a "favoured child," as translated. It simply means, "his Highness, Great King of time or age in (under) the British Government." 3. The word "Shri," purely Sanskrit, is prefixed to Maharajah, also a Sanskrit word, but used in both the Arabic and Persian languages. "Rujigar," the Indianized form of "Ruzgar," a Persian word, which is, perhaps, turned into "favoured child," means age, time, fortune, &c. After this Persian word comes "Dowlat," though originally Arabic, in common use both in Persian and Hindustani, is quite in harmony with the rest. How could this be analogous to "Shri Kaisar i Hind," which can never signify "Empress of India," and is as heterogeneous as oil and water? The full proposed title of Her Majesty, with which Dr. Birdwood ends his paragraph A, runs as follows: "Maharaj Adiraja, Shri Shri Rani Victoria Kaisar-i-Hind." I shall only give a literal translation of this strange compound, and leave your learned readers to judge the height of its absurdity. "Great King, King of the World, Her Majesty Queen Victoria, Cæsar of India." In paragraph B, Dr. Birdwood says that he always spoke of Nawab Sikander Begum (the famous Begum of Bhopal, of 1857) either as the Nawab Sahib, or the Begum Sahiba. Dr. Birdwood, I have no doubt, is a strict observer of etiquette, and has used those words when addressing the late ruler of Bhopal. I have already informed him that Nawab, in Hindustani, is of the common gender, as is also Sahib. In speaking, Begum Sahib, is more in use than Begum Sahiba. Nawab Sahib alone, according to our usage, is not generally addressed to a lady, or applied to her, though Dr. Birdwood has used it. A man of Dr. Birdwood's learning must be aware that the Persian language has no regular gender, and many Arabic words, such as "Nawab" or "Sahib," imported to India through Persia, have become very elastic, and they have no exclusive gender. Such words, when applied to a male, are masculine, when to a female, they are feminine; but in each case, they require, in Hindustani and Hindi, the nouns, pronouns, adjectives, postpositions, &c., appropriate to each gender. Among such words are included "Nawab," "Padshah," "Sultan," and others; though sometimes they are made definite in their gender by affixes and additions. If "Kaisar-i-Hind," Hindi, "Hind kā Kaisar," did not mean Cæsar of India, and if it could be a legitimate translation of Empress of India, then kā, in the Hindi translation must change into ki. To say "Nawab, Sikander Begum," "Bhopal kā Nawab Thā" would be as preposterous as to call the Queen "Hind kā Kaisar."

In paragraph F, Dr. Birdwood somewhat triumphantly quotes the following from my last letter:—"Kaisar-i-Hind, Hind Kā Kaisar," a purely masculine title applied to the Queen, can have no reasonable excuse. . . . It surpasses all in absurdity, at least, according to our Eastern idea." Then the learned doctor observes:—"Why, in the diplomatic intercourse of the Persians and Turks with the courts of Europe, whenever they have had to address a reigning Empress or Queen, they have always applied to them the title of *Padshah*." "Padshah," in the Persian language, has no gender, hence it could be applied to both a king or queen. Dr. Birdwood then mentions the name of Rezia Begum, who reigned at "Delhi, A.D. 1236-39. She assumed the title of Sultan." If this pretentious woman (daughter of a slave) had adopted a purely masculine title, I should not have imitated her peculiar example in Her Majesty's new title. But

the word "Sultan" is a noun, which means "power." It is also used as an intensive adjective, meaning powerful, as the word "beauty" in English means beautiful; but in its gender it depends upon the noun or pronoun to which it refers—thus, "that boy is a beauty"; "this girl is a beauty"; so, when the word "Sultan" assumed by a man would be masculine, when by a woman, feminine. When it is desirable to make it definitely feminine, "ah" is added, as "Sultannah." Dr. Birdwood need not have gone so many centuries back to find the word "Sultan" applied to a woman. There is now living the heir apparent of the sovereign of Bhopal, "Sultan-i-Jehan Begum," daughter of "Nawab Shah Jehan Begum," who, Dr. Birdwood said, was his playmate; but I never heard either the illustrious mother or her distinguished daughter use any part of speech exclusively masculine with regard to themselves, nor any one else, at any time whatsoever, whether in writing or speaking, apply to them a word of purely masculine gender, as the majority of English gentlemen are in the habit of using in reference to their lady friends, when speaking in Hindustani. In conclusion, I beg to say that, in the annals of history, there will not be found such a strange compound as that suggested by Dr. Leitner, and highly approved of by Dr. Birdwood, viz., "Cesar of India," as a translation of "Empress of India." The chronographic translation of "Empress of India" proposed by me, Dr. Birdwood says, "might be added to the Imperial style, as also 'Zilla Subanahu'—'the Shadow of God on Earth.'" I am sorry to inform him that there does not exist such a title as "Zilla Subanahu," nor is there in it anything which could mean "on earth." If my chronographic translation is to be "added to the Imperial style" contained in Dr. Birdwood's letter, I must decline the honour.

MIR AULAD ALI,
Professor, Trin. Coll. Dublin.

SALE.

THE sale of the extensive library of Italian literature formed by the late Chevalier J. Marchetti, of Turin, took place at the rooms of Messrs. Sotheby, Wilkinson & Hodge, on November 27 and four following days. Amongst the rarer articles were a pack of Tarot Cards of the seventeenth century, for the Game of Castrato, which sold for 6*l.* 15*s.*—several Officia Beate Marie Virginis in manuscript, with illuminations, one selling for 12*l.* 10*s.*, and another for 9*l.* 10*s.*—several Horæ printed on vellum, that of 1505 bringing 5*l.*, and another of 1524, 5*l.* 15*s.*—Guido di Colonna, *Historia di Troja*, printed at Venice in 1481, 7*l.*—Petrarca, *Libro degli Homini famosi*, the only work printed at Poliano in the fifteenth century, 5*l.* 17*s.* 6*d.*—Petrarca, *Libro degli Imperatori et Pontefici Firenze*, 1478, 5*l.*—Savonarola, *Prediche Firenze*, 1496, 6*l.* 6*s.*—Ariosto, of 1584, with engravings by Porro, 11*l.* 18*s.*—Petrarca Rime, printed in 1545 by Giolito, 6*l.* 10*s.*—Pistolesi's Vaticano, 9*l.* 15*s.*—Tucidide Tradotto, per F. di Soldi Strozzi, in the binding of Canevario, 7*l.* 10*s.*—first and second editions of Vecellio's *Costumes*, 9*l.* 12*s.* and 12*l.* 10*s.*—Berni *Opere Burlesche*, 9*l.* 10*s.*—Berni Orlando Innamorato, printed in 1545, by Giunta, 9*l.* 2*s.* 6*d.*—Canti Carnialeschi, with the suppressed pages, 6*l.* 10*s.*—Cento Novelle Antike Bologna, 1525, 13*l.*—Marchi *Architettura Militare*, 2*l.* 15*s.*—Gualterotti's Account of the Pageant for the Wedding of Christina of Lorraine with Ferdinand the Third of Tuscany, 12*l.* 10*s.*; and another copy, with some variations, 15*l.* 5*s.*—Guerra d'Amore, 1615, with four plates by Callot, 5*l.* 5*s.*—the Aldine Ariosto, 5*l.* 5*s.*—Bembus de Ætina, first Latin Book printed by Aldus, 7*l.* 7*s.*—the Aldine Boccaccio, 11*l.* 10*s.*—first Aldine Dante, 5*l.* 7*s.* 6*d.*—the 1521 Aldine Horace, 10*l.* 10*s.*—first Aldine Horace, 20*l.*; and the second, 10*l.*—Machia-velli of 1540, 5*l.*; and of 1546, 6*l.* 6*s.*—Manutii Rudimenta Grammatices Latine, 1501, 10*l.* 15*s.*—first Aldine Petrarch, 6*l.* 7*s.* 6*d.*—first Aldine Plutarchi Opuscula, 6*l.* 6*s.*—first edition of Poliphilo, 45*l.*; and the second, 18*l.* 18*s.*—the 1545

Aldine Virgil, 7*l.* 2*s.* 6*d.*, and Van Dyck Icones, 9*l.* 9*s.* Unfortunately, as is generally the case in Italian collections, many of the rarer books were in bad condition or imperfect, or rendered complete as to text by reprinted leaves, as was the case with the celebrated Giunta Boccaccio of 1527, which brought only 1*l.* 8*s.*, instead of the 50*l.* usual when a fine copy. The entire sale produced 1,383*l.* 13*s.* 6*d.*

THE BOY SHAKSPEARE AT SCHOOL AND AT HOME.

3, St. George's Square, N.W.

WHILE thanking Dr. Jessop for his kind letter about "What did Shakspeare learn at School," and also other friends for notes on the subject, which I hope to print in the *Athenæum*, I turn to-day to ask what Shakspeare did as a boy, at home as well as at school. Eight years ago, I reprinted a book which tells us what an Elizabethan boy of the middle class ought to have done; and, as I have never heard of any one else giving a sketch of it, for the boy Shakspeare's life, I now cut from my forthcoming Introduction to the 'Leopold Shakspeare,' over which I have so long dawdled, to the publishers' disgust, an account of the revised edition of the book referred to above:—

"How a school-boy of the time was to dress and behave is told us by Francis Seager in his *Schools of Vertue and booke of good Nourture for children*, A.D. 1557, reprinted in my *Babes' Book*, Early English Text Society, 1868, p. 333-355. He was to rise early, put on his clothes, turn up his bed, go down stairs, salute his parents and the family, wash his hands, comb his head, brush his cap and put it on, taking it off when he spoke to any man. Then he was to tie his shirt-collar to his neck, see that his clothes were tidy, fasten his girdle round his waist, rub his hose or breeches, see that his shoes were clean, wipe his nose on a napkin, pare his nails (if need were), clean his ears, wash his teeth, and get his clothes mended if torn. Then take his satchel, books, pen, paper, and ink, and off to school. On the way there, he was to take off his cap and salute the folk he met, giving them the inside of the road; and he was to call his school-fellows. At school he was to salute his master and school-mates, go straight to his place, undo his satchel, take out his books, and learn as hard as he could. After school he was to walk orderly home,

Not runnyng on heapes as a swarme of bees,
As at this day Enury man it now sees;
Not vayne, but refuynge suche foolyshe toys
As commonly are used in these dayes, of boyes,
As hoopyng and halowynge, as in huntynge the fox,
That men it hearynge, deride them with mockes.

"The model boy (which I heartily hope Will Shakspeare wasn't) was, on the contrary, not to talk or chatter as he walked home, or to gaze or gaze at every new fangle; but to go soberly, be free of cap, and full of courtesy; and when he reached home, he was to bid his fellows farewell, and salute his parents with all reverence. Then he was to wait on his parents at dinner. First say, grace; then make a low curtsy, and say, 'Much good may it do you!' If he was big enough, he was then to bring the food to the table, taking care not to fill the dishes too full, so as to spill them on his parents' clothes or the table-cloth. He was to have spare trenchers and napkins ready in case any guest came in; to see that there was plenty of bread and drink, often empty the voiders into which bones were thrown, and be always ready in case anything was wanted. Then he was to clear away. First, cover the saltcellar, then set a voider—dirty plate-basket—on the table, and put into it all the dirty trenchers and napkins (as forks were not yet in use, and folk ate with their fingers, the napkins would be made very dirty); then sweep the crumbs into another voider, and lay a clean trencher before every one; then set on cheese, fruit, biscuits, or carraways, with wine (if there was any), or else ale or beer. When all had finished, he was to turn in each side of the table-cloth, and fold it up, beginning at the top. That done, spread a clean towel on the table, or if there was not a towel, use the table-cloth; bring the basin and ewer, and when people were ready to

wash their greasy hands, pour water on them, but not too much. Then take away—'voyde'—the table that all might rise, and, lastly, make a low curtsy to them.

"The hungry boy is at last free to eat his own dinner; but no, he must 'pause a space, for that is a sygne of nourture and grace.' Then he is to take salt with his knife; to cut his bread, not break it; not to fill his spoon too full of pottage (soup) for fear of spilling it on the cloth, and not to sup his pottage, 'or speake to any, his head in the cup'; his knife is to be sharp, in order to cut his meat neatly, and his mouth is not to be too full when he eats.

Not smackinge thy lippes, as commonly do hogges,
Nor gnawinge the bones, as it were dogges;
Suche rudenes abhorre, such beastlyness feile,
At the table behave thy selfe manerly.

He is to keep his fingers clean by wiping them on a napkin; and before he drinks out of the common cup he is to wipe his mouth, so that, like Chaucer's Prioresse, he may leave no grease on the edge. At the table, his tongue is not to walk, he is not to talk, or stuff.

Temper thy tongue and belly alway,
For 'measure is treasure,' the proverbe doth say.

He is not to pick his teeth at the table, or spit too much—'this rudenes of youth is to be abhorde.' He is only to laugh moderately, and is to learn as much good manners as he can, for

Aristotle, the Philosopher, this worthy sainge writ,
That 'manners in a chylde are more requisite
Then playnge on instrumentes and other vayne pleasure;
For vertuous manners is a most precious treasure.'

"So our chestnut-haired, fair, brown-eyed, rosy-cheeked boy goes to school, and waits on his father and mother and their guests. Was he like Seager's model lad, or Jacques's 'whining school-boy, with his satchel and shining morning face, creeping like a snail unwillingly to school' ('As You Like It,' II. vii. 145-7)? Did he never, unlike 'the blessed sun of heaven, prove a micher [truant], and eat blackberries'? *... "a question to be asked" ('Henry the Fourth,' II. iv. 450). Did he not play 'nine men's morris' ('A Midsummer Night's Dream,' II. i. 98)? and 'more sacks to the mill' ('Love's Labour Lost,' IV. iii. 81), and other games like hockey, foot-ball, &c., that Strutt names, and that we played at school too? Undoubtedly he did; and birds-nested too, I dare say, and joined in May-day, Christmas, and New Year's games; helped make hay, went to harvest-homes and sheep-shearings ('Winter's Tale,' IV. iv.), fished ('Much Ado,' III. i. 26-8), ran out with the harriers ('Venus and Adonis,' at 113-118), and loved a dog and horse ('Venus and Adonis,' at 44-52; 'A Midsummer Night's Dream,' IV. i. 124; 'Shrew,' 3rd, II. 16-29, II. 47; 'Richard the Second,' V. v. 78-86; 'Henry the Fourth,' II. iii. 7, &c.), as dearly as ever boy in England did. It is good to think of the bright young soul's boy-life. But in one of those extra-dramatic bits,† that he occasionally gives us in his plays, he tells us that in his boy days he did not hear of goitrous throats and travellers' lies:—

Gonsalo. When we were boys,
Who would believe that there were mountaineers
Dew-lapp'd like bulls, whose throats had hanging at 'em
Wailes of flesh? or that there were such men
Whose heads stood in their breasts? which now we find
Each putter out of five for one! will bring us
Good warrant of.—'Tempest,' II. iii. 43-9."

The country-lore he did learn; is it not written in his works? F. J. FURNIVALL.

Literary Gossip.

THE Eastern Question is being fought out on the Slopes of Parnassus. On one side are arrayed Mr. Browning, Mr. Morris, Mr. Burne Jones, Mr. Carlyle; on the other, Mr. Swinburne, who is now engaged upon a pamphlet the teaching of which is not at all that of Mr. Carlyle's letter.

* My friend Mr. Daniel's query.

† Some one should collect them.

Travellers, like Fynes Morison, &c., before starting on their travels, lent money to merchants, on condition of losing it if they did not return, or receiving three or five times its amount if they got home safe.

CAPT. RICHARD BURTON is about to publish, with Messrs. Bentley & Son, 'Scinde Revisited,' the result of another journey into Western India.

AN important addition has been recently made to the Egyptian antiquities in the British Museum, and it is one no less interesting to the student of Greek and Roman history than to the Egyptologist. It is the body of a lyre, made of the shell of a land-tortoise, covered with leather. The shell of the tortoise can be seen through a hole in the leather. This is a unique example of the lyre of the Egyptian Thoth—the Greek Hermes; also of the second Hermes, son of Zeus and Maia, who (according to the Hymn to Hermes) stole the oxen of Apollo. The story of the earlier deity is, that he was walking along the banks of the Nile, after the inundation had subsided, and accidentally kicked the shell of a dead tortoise, of which the flesh had been rotted away by the heat of the sun, and only the sinews remained, therefore the shell brought forth a musical sound, and it suggested to him the formation of the lyre.

OUR Lisbon Correspondent writes:—

"It is said on good authority that the King of Portugal, Dom Luiz I., is engaged upon a translation of Shakspeare's tragedy of 'Hamlet.' The translation is made entirely in prose, and extends already to the Fifth Act. Dom Luiz is a good scholar, and probably is as well, if not better acquainted with the English language than with the Portuguese. Senhor Albuquerque, the Civil Governor of Madeira, is about to found a public library in Funchal: the nucleus is formed by some 300 volumes of works on agriculture, collected by the late Governor, Senhor Ribeiro. There were also many objects, curious and antique, which will serve for the commencement of a museum."

THE Annual Conference of Teachers will be held next year in the new buildings of Merchant Taylors' School, Charterhouse Square, on the 12th and 13th of January. The Right Hon. Lyon Playfair will preside. The following, among others, are announced as contributors of papers: Canon Farrar, James Wilson, Esq., of Rugby, Dr. Langley, Rev. R. H. Quick, and Mrs. William Grey.

It is intended to issue from the press of the University of Dublin a series of works, chiefly educational, by members of that University. It is expected that the earliest volumes of the series will be the following:—'Lectures on Physical Geography,' by Rev. Samuel Haughton, M.D. F.R.S., Professor of Geology; a 'Treatise on the Morphology of the Vertebrate Animals,' by Alexander Macalister, M.D., Professor of Zoology and Comparative Anatomy; and the first portion of a complete edition of the 'Letters of Cicero,' with a Commentary, by Robert Y. Tyrrell, A.M., Professor of Latin.

A NEW work, by the author of 'Uncle Tom's Cabin,' entitled 'Footsteps of the Master,' will shortly be published by Messrs. Sampson Low & Co.

MRS. ALEXANDER, the authoress of 'The Wooing O't,' has a new story in the press, entitled 'The Heritage of Langdale,' to be published by Messrs. Bentley & Son.

To the next number of the *St. James's Magazine*, Mr. J. A. O'Shea will contribute a number of private letters from the Czar

Nicholas to Princes Menschikoff and Gortschakoff. They were written on the eve of the Crimean war, and exhibit, it is said, strange ignorance, on the part of the writer, of the difficulties of the political situation.

THE Annual by the authors of 'The Coming K—,' will not be published till after Christmas. The title is 'H— upon E—; or, the Modern Inferno.'

THE 'Life of Benjamin Disraeli, Earl of Beaconsfield,' now being issued in weekly parts, will cease to appear in that form, and will be published, with considerable additions, in two volumes during the current month.

THE Council of University College, London, have awarded the Joseph Hume Scholarship in Jurisprudence to a lady who has already taken the first place in all the classes that women are permitted to attend at this institution, and who is now making her way in such active business at the law as is allowed to persons who are not called to the bar. It may be a long time before the Benchers of the Inns will grant the "call" to women; but, if they prove themselves worthy of it, it can only be a question of time.

EARLY in the coming year will be published a second issue of the volume, 'The Life Assurer's Handbook.' Historical sketches of a large number of additional Insurance Companies, which have been appearing in the *Bullionist* from week to week, will be included in this volume along with those given in the last. While the book is intended for the guidance of those about to insure, as well as of agents, the main object of the editor has been to give, as accurately and completely as possible, a series of historical sketches of the Insurance Companies of Great Britain.

THE last part of the *Proceedings* of the Society of Antiquaries, which has just been issued to the Fellows, contains an excellent woodcut of the curious Roman slab discovered at Ribchester in April of this year. For this cut the Society is indebted to Mr. W. A. Abram, of Blackburn.

A MEETING has been held in Glasgow, as we learn from the *Scotsman*, to consider the desirability of establishing an annual assemblage in that city of the poets who are resident in the West of Scotland, and it is proposed that the first meeting shall be held on December 26th. The ultimate object is to form a society which shall embrace the whole of Scotland.

A PARIS Correspondent sends us the following note upon the École des Carmes, the name of which has become familiar to English readers through the recent debates in the French Chamber of Deputies:—

"The École des Carmes was founded in 1845 by Mgr. Affre, then Archbishop of Paris. Its directors were successively M. Cruice, afterwards Bishop of Marseilles, M. Hugonin, afterwards Bishop of Bayeux, and M. Thenon, a former pupil of the École Normale. Its present director is M. Ledein. The object of the school is to train teachers for the upper classes of the Séminaires, and to give a superior literary education to the most distinguished of the younger men, chosen by each bishop from the clergy of their dioceses. The Archbishop of Paris has the supervision of this École Normale Ecclésiastique, which is lodged in the Rue de Vaugirard, in the old convent of the Carmelites—the scene of the frightful massacres of September, 1792. For thirty years the École was worked in

an excellent spirit. The clergy had the management, but they showed no hostility to the teaching of the State; from the State, indeed, they borrowed their teachers, and they were fond of taking degrees. MM. Dubner, L. Etienne, G. Perrot, Tournier, Pierron, Jules Girard, Talbot, Wescher taught here; and 187 of the pupils received from the Faculté des Lettres de Paris the diploma of Licencié; twenty that of Doctor. Several of the most distinguished French prelates, Mgr. Lavigerie, Archbishop of Algiers, Mgr. Bourret, Bishop of Rhodéz, Mgr. Toulon, Bishop of Nancy, came from the school. M. Thenon was a most perfect representative of that conciliatory disposition which made it possible for the lay spirit of the University and the ecclesiastical spirit to live side by side. The foundation of the Catholic University has destroyed all this. M. Thenon was forced to quit the Rue de Vaugirard; and the École Bossuet, a secondary school, which he superintended at the same time, has been displaced by the new University. Many people have confounded the École Normale and the University, and, supposing the two to be one, have displayed towards the school the hostility they might legitimately feel for the Ultramontane University. It was a mistake to suppress the allowance made to the school. The Chamber should have waited till Les Carmes broke with the State and its teachers before refusing the subsidy. It would have been well to maintain the old alliance as long as possible, and to support the school where reigned a far more liberal spirit, far less hostile to lay society and our civil institutions than in the Catholic University. Instead of that, the Chamber has killed the École des Carmes, and it is the Ultramontane University that will profit by its death. Thus daily widens the gulf between the teaching of the State and the teaching of the Church."

MESSRS. SAMPSON LOW & Co. have ready for publication a popular edition of Plutarch's 'Lives' (corrected from the Greek, and revised by the late A. H. Clough), in a single octavo volume. This edition is printed in double columns, and furnished with an index by Mr. S. R. Crocker, who prepared the index for the new edition of Bancroft's 'History.'

MISS KAVANAGH's new novel is to be issued early in the new year, by Messrs. Hurst & Blackett: it is entitled, 'Two Lilies.'

THE concluding portion of the late Mr. Corser's library, which is to be sold in Manchester on Wednesday, Thursday, and Friday in next week (Dec. 11-13), contains a few noteworthy items. There are some rare Lancashire and Cheshire books, several interesting manuscripts relating to Shropshire (including copies of two Visitations), and the original MS. of Cavendish's 'Life of Wolsey.' There is also a MS. of George Wither's 'Psalms of King David,' which may possibly be in the poet's handwriting. A black-letter 4to. tract, 'The Queens Majesties Entertainment at Woodstock,' 1585, is believed to be unique, but is not quite perfect. It does not appear to be mentioned by Mr. Nichols in his 'Progresses of Queen Elizabeth.' There is a fine series of London Pageants, a good set of Wither's poetical pieces, and a most interesting copy of Walton and Cotton's 'Complete Angler' (Pickering, 1836), illustrated with upwards of 1,000 additional plates, chiefly proofs, bound in six large volumes.

THE publication of Dr. Russell's 'Tour of the Prince of Wales in India,' which has been announced for the present month, is unavoidably postponed till the middle of January. Capt. Burnaby's 'Ride to Khiva' is in a fourth edition.

A NEW edition of Vapereau's 'Dictionnaire des Contemporains' will appear in December, 1877. We trust that steps will be taken by Messrs. Hachette to make the non-French notices better than they are in the edition of 1870. It is only necessary to open the volume at baphazard to find the defects to which we allude. For instance, under Morley we find notices of Prof. Henry Morley and of the late and present Lords Morley, and none of Mr. John Morley. The names of some Englishmen are retained when they have been dead for a great many years, while the notice of Mr. Procter (Byrad for Bryan) was omitted when he was still living. Mr. Leighton is omitted from the page on which Lord Leicester figures; Mr. Dante Rossetti from that on which Sir William Ross, the deceased miniature painter, is lengthily described; Mr. Burne Jones from that which contains biographies of the Roumanian Jonesco, the Dutch Jongkind, the Germans William Jordan and Rudolph Jordan, Joseph, Duke of Saxe-Altenburg, and the Hungarian Josika. The Russian biographies and the Chinese are all of persons who were forgotten, even in 1870, while the names of Prince Kung and of General Kauffmann may be searched for in vain. Why should not M. Vapereau follow 'Men of the Time,' as regards English biographies, of course with a proper acknowledgment of a debt by which his work would be rendered as useful in France for England as it is in England for France?

THEY are now demolishing, in Paris, the house of Corneille, to make room for the Avenue de l'Opéra, which is to connect the great French Opera-house with the Théâtre Français and the Place du Palais Royal. The "butte Saint Roch," which is being destroyed, is now in the very centre of the city, but was one of the suburbs of Paris two centuries ago, when it was inhabited not only by Corneille, but also by Molière, the painter Mignard, and the musician Lully. On the present occasion, the polemics about the poverty of Corneille have been revived between M. Edouard Fournier and M. Sardou, who contends that Corneille was rich, and that the history of his shoe being mended in a cobbler's booth during one of his walks is a legend. A letter of one of Corneille's contemporaries, published in the 'Précis Analytique des Travaux de l'Académie de Rouen,' is, however, no less conclusive than the pathetic letter which Corneille wrote to Colbert, speaking with dignity but eloquence of his destitution, and which J. Taschereau has given in his 'Histoire de Corneille.' When the poet was dying, Boileau brought him, as a present from Louis the Fourteenth, two hundred louis, which came rather late to relieve his poverty.

SCIENCE

Reboisement in France. &c. Compiled by John Croumbie Brown. (H. S. King & Co.)

BUT a few months since, before, however, the outbreak of the Turco-Servian war, previous even to the Balham Mystery, the attention, and let us hope the sympathy, of the general reader were arrested by the tales of the disastrous floods in Southern France, and especially in the city of Toulouse. Hundreds, nay thousands, of persons, were drowned, thousands upon thousands were

deprived of their homes, and temporarily of their means of subsistence. Nor is this by any means a solitary experience. Accidents by flood are coupled in proverbial language with similar disasters in the field. These terrible catastrophes form in part the subject-matter of the present volume. Another aspect of the same subject is presented in a striking manner to the eye of even the passing traveller in Provence or along the Apennines. For miles and miles the rugged hills and dreary plains are dry, and brown, and treeless. The hill-sides are seamed and furrowed. The plains are bestrewn with boulders, and stones are almost more plentiful than blades of grass. The dry river-beds are even more thickly covered with water-worn stones. Such an aspect of things is familiar enough to the traveller in summer, and it indicates, in no feeble way, what the condition of things must be in the wet season. One object of Dr. Brown's book is to place the evidence afforded by the torrents on the one hand and the wasted and denuded hill-sides on the other, into correlation. He has no difficulty in bringing forward a large body of evidence to show that the disastrous consequences of the inundations are the direct result of the destruction of the forests. That being established, the next step is to consider what remedial measures are available, and these accordingly receive much attention at the author's hands. It is abundantly clear that if forests do not absolutely prevent the occasional inundation of the plains, they, at least, materially prevent the destructive violence of the mountain torrents, mitigate their effects, and obviate their suddenness of appearance. Besides all this—no slight advantage—the forest industries furnish a revenue now in many places entirely lost—a revenue, moreover, which, in the face of the increasing demand for timber, is likely to increase. Dr. Brown gives a summary of what has been effected in some portions of France, and of the legislative enactments which have been found necessary for the purpose. Such, in brief, are the main objects of his book. He is writing more especially for the behoof of the South African colonists, but much of what he says is, of course, applicable wherever there are denuded hill-sides, floods and torrents, or barren plains. The work is avowedly a compilation from well-known and trustworthy sources, which are duly acknowledged; but, although we entirely sympathize with the compiler in the object of his task, we cannot compliment him on the way in which he has effected it. He might have told his story much more effectively by compressing his information into half the space, or less. In spite of a moderately full table of contents, it is difficult, from the want of an index, to find in the author's diffuse chapters information on any particular point that may be wanted. It is also a defect, to our thinking, to make constant use of French terms, such as *Reboisement*, when English equivalents would answer the purpose equally well.

PROGRESS OF THE PALESTINE SURVEY.

THE work of Lieut. Conder in preparing his memoirs is drawing to a close, for the present, as it has been decided to despatch the survey party at the beginning of the year to finish the map of Western Palestine. There remain to be surveyed only Galilee, and a small piece in the south which had to be omitted when the party were there in 1874, on account of disturbances among the people. The whole country will then be rapidly passed over again, in order to clear up certain difficulties which have arisen in the preparation of the map. While this has been drawn by Lieut. Kitchener and his staff at the new office of the Survey (15, Cockspur Street), Lieut. Conder has continued to work at his memoirs. It is understood that nothing will be ready for the printer before his return. Mean time, we have to be contented with the papers published in the periodical of the Society every quarter. From those which will appear in January may be selected the following notes:—

1. In the revision of the Jerusalem sheet about eighty names have been added to the six-inch survey, but all outside the walls of the city. No addition was made to the nomenclature within the walls. Among the new names is the very interesting one of Zion, applied to a valley $1\frac{1}{2}$ mile west of the Jaffa Gate. It is called *Wady Sahyun*, the word *Sahyun* being the exact equivalent given by Gesenius for the Hebrew *Zion*. The valley runs southward towards the Convent of the Cross, and during part of its course is called *Wady Ammar*, "the cultivated valley." Another interesting point noticed by Lieut. Conder is that the Birket Mamilla, commonly called the Upper Pool of Gihon, preserves the root of the Hebrew *Millo*. It is written by native scribes *Ma Milla*, "water of Millo." The Millo of the Bible (rendered Akra by the LXX.) is derived from a root meaning "to fill up." Here we have an instance of the "filling up" applied to a pool, and not a mound. A third observation bears upon Mizpeh. It will be remembered (see Smith's 'Bible Dict.' s.v. Mizpeh) that Josephus speaks of Jaddua, the High priest, meeting Alexander at a place called Sapha, which is conjectured to be a corruption of Mizpeh. Now, in Lieut. Conder's map this name survives in the modern *Arkeb es Siffa*, or "ridge of the view," applied to the very ridge now identified with Scopas, north of Jerusalem.

In other parts of the map the following points are suggested:—

1. Beth Dagon (Joshua xix. 27), on the boundary of Zebulun, probably on or near the banks of the River Belus, may be the modern Tell Dâk.

2. Hormah (Numb. xxi. 3), which was called Zephath until its destruction. There is a place called Sulifât, north-west of Beersheba, near which is a mound called Tell Hora, in which Lieut. Conder thinks there may be a trace of Hormah. On the other hand, Prof. Palmer found a *Sebaita* which suggested Zephath in the south country, and close to Sebaita, the fortress of *El Mashrifeh*, which means a watch-tower, exactly corresponding in meaning to Zephath.

3. Beraa.—The Beraa of 1 Maccabees ix. 4, is apparently the Bethzetho of Josephus ('Ant.' xii. 11). Judas Maccabæus encamped at Eleasa, or, according to another reading, at Adasa. The confusion of the topography is cleared up by the results of the survey and the following identifications:—

Beraa	=	el Bireh.
Adasa	=	Kh. Adasah.
Berzetho	=	Bir ez Zeit.
Mt. Azotus	=	
Eleasa	=	Kh. Ilasa.

4. Janoah, a town of Naphtali (2 Kings xv. 29) = Yanukh, near the western limits of the territory of this tribe.

5. Tirzah.—The capital of Jeroboam and the residence of the first four kings of Israel. It was identified by Robinson with Telluzah. Lieut. Conder argues that the Aramaic *Ta* does not represent the *Teth*, nor does the *Zain* ever take the place of the *Teth*. But a place has been found twelve miles from Samaria, an important and ancient site, in the main road from Nablûs to Beisan, called Teiasir. The word is spelt with a *Teth* and a *Sad*. There are numerous ancient sepulchres, among which may be those of the first four kings of Israel.

6. Why is the modern name of Herodium *Jedd Fureidis*, or "little Paradise mountain"—*Fereidis*, being a diminutive of *Ferdûs*, "Paradise"? Lieut. Conder suggests that *Ferdûs* is a corruption of *Herodus*, and he has found a tomb called *Kabr el Melek Ferdûs*, which he thinks is another example of the same corruption. Certainly there could never have been a "King Paradise."

7. Et Tell, Major Wilson's Ai, is called *Burjmus*. This word can be neither Arabic nor Hebrew; Lieut. Conder thinks it may be a survival of *Ἰεργαμος*. If so it is one of the very few examples of Greek names being preserved in the country.

8. Megiddo.—To the locality of this important town Lieut. Conder devotes a paper of some length. It was identified by Robinson with Lejjûn on the

western edge of the Plain of Esdraelon, an identification adopted by the 'Bible Dictionary.'

To the arguments and facts recorded in that article must be added the new facts that Megiddo is mentioned in three ancient Egyptian documents. Now Lieut. Conder found a *Mejidda* "grazing-place" at the foot of Mount Gilboa, with huge mounds of debris and traces of ruins rendered indistinguishable by age. The distance from Jenin is ten Roman miles, and from Bistân is four. The place is noted on Murray's map. We have not space for the arguments in which he advocates the identification of this place with Megiddo. They will be published in the January number of the *Quarterly Statement* of the Society.

This number will probably contain, in addition to these notes, a paper 'On Christian and Jewish Traditions,' and observations on Saul's journey to Zuph, from Lieut. Conder. There will also be an account of the Greek Easter and the Holy Fire, from Lieut. Kitchener.

The following is a rough conspectus of our present topographical information in Palestine:—

Biblical Sites ..	420 known,	100 unknown,	520 total.
Talmudic ..	240 ..	110 ..	350 ..
Early Christian ..	370 ..	30 ..	400 ..

SOCIETIES.

ROYAL.—Nov. 30.—*Anniversary Meeting.*—The President delivered an address, in which the Fellows were made aware of the large amount and importance of the work which, on behalf of the Society, had been transacted by the Council during the year. "We have been called upon more frequently than ever," said Dr. Hooker, "to aid in giving effect to those efforts for the advancement of natural knowledge which, whether originating in private enterprise or in the Councils of the State, have marked the year as a memorable one in the history of science." This exordium was borne out by the topics of the address:—The printing of the 'Catalogue of Scientific Papers for the decade 1864-1873,' by a grant from the Treasury, as in the case of the first six volumes, the impending publication of the Reports of the Naturalists attached to the Transit of Venus Expeditions to Rodriguez and Kerguelen Islands, and of the Eclipse Expedition to Siam,—the augmentation of the Society's pecuniary resources by the Dircks bequest, the Carrington bequest, and the interim bestowal of the proceeds of the Jodrell fund,—the formation of another Trust Fund by investment of the long-pending Handley bequest,—Mr. Jodrell's munificent gift of 6,000*l.*, which remains on hand until some eminently suitable occasion shall arise for its appropriation,—the proposition made on the part of Government by the Lord President of the Council, to supplement the existing Government grant by a further grant of 4,000*l.* yearly, during five years, by way of experiment,—the action of the Council of the Society in regard to the Cruelty to Animals Bill,—the Society's contribution to the Loan Collection of Scientific Instruments, and the way in which an instructive result from the collection may be provided for,—the best method of increasing the scientific efficiency and public interest of the Meteorological Office, the voyage of the Challenger, and the Arctic Expedition. Many of these topics are pregnant with important consequences, which, as the address will shortly be in the hands of the Fellows, will doubtless be foreseen and worthily entertained.

SOCIETY OF ANTIQUARIES.—Nov. 30.—F. Ouvry, Esq., President, in the chair.—H.R.H. Prince Leopold was elected, by acclamation, a Royal Fellow.—The President remarked that any addition to the Royal Fellows from our own Royal family—honoured and beloved as that family was by all Englishmen—could not be otherwise than welcome to the Society; but in this case the pleasure was greatly enhanced by the known sympathy of Prince Leopold with those studies which it was the object of the Society to cherish and promote.—Mr. J. Fowler, F.S.A., laid before the Society a

paper 'On the Decay of Glass, and, incidentally, on its Composition and Texture at different Periods.' Mr. Fowler began by describing minutely the five different forms of decay most frequently observed in glass:—1. Iridescent, blistering, or filmy decay; 2. Superficial creeping granular; 3. Deep creeping granular; 4. Spotty or pitting granular; 5. Splitting or crackling granular. It was next shown that the filmy decay was characteristic, on the one hand, of Assyrian, Roman, Greek, Cyprian, Sicilian, some Merovingian, and some Teutonic glass; and, on the other, of modern glass (Arabian, Venetian, Swiss, French, German, English, &c.); the granular forms of decay being characteristic, on the one hand, of prehistoric, Egyptian, and Phœnician glass, and, on the other, of Gothic glass (some Merovingian, German, French, English, &c.). How the various makes of glass differed from one another in composition and texture at different periods was next explained at some length, the modern and Gothic being studied with special care, because affording the most typical examples of filmy, and of the various kinds of granular decay. A section of a pane of early fourteenth century ruby glass was exhibited, which showed, through the microscope, one hundred and forty-three planes of different density, fifty-five coloured, and eighty-eight uncoloured. This want of homogeneity was shown to be the clue to the inimitable depth and grandeur of colour in Gothic glass, these various planes, instead of passively transmitting, breaking up and scattering the transmitted beams of light, unequally refracting and dispersing them, as the different layers of the atmosphere do the light of a star, and thus producing the effect, to a great extent, of precious stones. The process of decay, speaking generally for all kinds of glass, was then considered, and, afterwards, each different form of decay in detail. The differences were shown to arise from differences in the chemical composition and mechanical texture, and not from differences in the circumstances of exposure; and an interesting parallel was drawn between the various forms of decay in glass, and those observed in such rocks and minerals as most closely resemble glass in composition and texture. The interest of the inquiry in enabling the student to ascertain the date of certain specimens of glass, otherwise doubtful, by means of their decay, was next pointed out; the paper concluding with some practical remarks upon the danger of attempting to "restore" decayed glass. About one hundred and thirty original specimens, illustrating the various points discussed, were exhibited by the author of the paper, and, in further illustration, Mr. J. Henderson, F.S.A., contributed, from his collections, a case containing specimens of iridescent glass which was found in the south of Italy, and is believed to have come from the windows of Roman villas.

INSTITUTION OF CIVIL ENGINEERS.—Dec. 5.—Mr. G. R. Stephenson, President, in the chair.—The first ballot of the session resulted in the election of forty-six Candidates, of whom nine were Members, viz.: Messrs. W. Carson, T. R. Frith, H. Garbett, W. Inglis, J. Kitson, jun., J. Napier, W. M. Roberts, R. Robinson, and F. T. G. Walton; and thirty-seven were Associates, viz.: Messrs. W. Ashdown, T. Bevington, A. F. Borra-daile, H. T. Bovey, C. F. Call, S. Cooke, M.A., J. Corbett, M.P., D. Cowan, G. N. Cox, R. Davidson, B. P. Ellis, C. S. F. Fagan, M. F. Fitzgerald, W. H. Gibbs, J. G. H. Glass, T. G. Gribble, J. Hayes, W. S. Hedgman, T. Hewson, J. A. R. Hildebrandt, W. Hume, J. C. Inglis, J. W. James, O. Jones, W. G. Kerle, L. Lloyd, H. E. MacMahon, W. F. Mayes, N. Outine, C. P. Sheibner, F. Slade, C. H. Sparkes, T. L. Tanner, W. Thomas, T. D. Welsh, J. H. Wicksteed, and G. N. Yourdi.—The discussion upon Mr. Joseph Lucas's paper, 'On the Chalk Water System,' was continued throughout the evening.

ROYAL INSTITUTION.—Dec. 4.—Sir T. F. Elliot, V.P., in the chair.—Major J. F. D. Donnelly, Mrs. L. E. J. Elwes, Mrs. Tyndall, Messrs. E. Herries, F. J. Horniman, S. Joshus, W. C. Pickersgill,

E. W. Roberts, H. B. Smith, and S. Thompson were elected Members.

SOCIETY OF ARTS.—Dec. 6.—R. Rawlinson, Esq., in the chair.—Fourteen new Members were proposed for election.—The discussion on General Cotton's paper, 'On House-Drainage,' was continued.

VICTORIA INSTITUTE.—Dec. 4.—Mr. C. Brooke in the chair.—Several new Members were elected.—A paper, 'On the Egyptian Myth of Ra,' by Mr. W. R. Cooper, was read.

SOCIETY OF ENGINEERS.—Dec. 4.—Mr. V. Pendred, President, in the chair.—A paper, by Mr. W. M'Naught, 'On the Rolling of Ships,' was read by the Secretary.

ANTHROPOLOGICAL INSTITUTE.—Nov. 28.—Col. A. Lane Fox, President, in the chair.—Two new Members were announced.—An Indian hammock, from the city of Mexico, weapons from Perak and British Guiana, and a Bosjiman's skull were exhibited.—The President, by permission of Messrs. Bollin and Feuardent, exhibited some terra-cotta figures from Tanagra, Boeotia, and read some notes thereon. Mr. Hyde Clarke and others joined in the discussion.—Papers 'On the Laplanders,' by Mr. A. V. Humboldt V. Horek, and 'On the Tribes of British Guiana,' by the Rev. W. Harper, were read.

PHYSICAL.—Dec. 2.—Prof. G. C. Foster, President, in the chair.—Mr. G. Waldemar von Tunzelmann was elected a Member.—M. Janssen made a brief communication, in French, with reference to a method which he has proposed to the Académie des Sciences for ascertaining whether planets really exist between Mercury and the Sun. After mentioning the importance of photography from an astronomical point of view, he explained his reasons for hoping that a series of solar photographs, taken regularly at intervals of about two hours, at a number of places on the earth's surface, would enable us to determine this question.—Mr. Crookes showed the spectrum of a small specimen of chloride of gallium, which he had received from its discoverer, M. le Coque de Boisbaudran. The discovery of this metal is of peculiar interest, as M. Mendelief had previously, from theoretical considerations, asserted it to exist, and had also correctly given some of its chemical and physical properties. The most prominent line in the spectrum was a bright line in the blue, somewhat more refrangible than that of indium.—Mr. Lodge described a model which he has designed to illustrate flow of electricity, &c., and he showed how similar considerations can be applied in the case of thermo-electric currents.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** London Institution, 6.—'Weather Knowledge,' Mr. R. H. Scott.
 Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
 Society of Arts, 8.—'History of the Art of Coach Building,' Lecture IV., Mr. G. A. Thrupp (Guest Lecturer).
 Anthropological Institute, 8.—'Ethnology of the Germans, Part I. Saxons of Nether Saxony,' Mr. H. H. Howorth; 'Kitchen-Midden,' Mr. W. Lewis; 'Classification of Arrow-Heads,' and 'Prehistoric Objects at Portchester,' Mr. W. J. Knowles.
 Geographical, 8.—'North Circumpolar Sea,' Capt. Sir G. S. Bares; 'Sledge Journey towards the Pole,' Capt. A. H. Markham.
Tues. Colonial Institute, 8.—'Canada as I Remember It and as It Is,' Rev. D. Fraser.
 Civil Engineers, 8.—'Discussion 'On The Chalk Water System'; 'Testing of Portland Cement,' Mr. T. J. Maun.
Wed. Literature, 4.—Council.
 Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
 Society of Arts, 8.—'Adjourned Discussion 'On the Construction of House Drains.'
Thurs. London Institution, 7.—'Mesmerism, Occultism, Table-Turning, and Spiritualism, considered Historically and Scientifically,' Lecture II., Dr. W. B. Carpenter.
 Historical, 8.—'Domestic Everyday Life, Manners, and Customs in this Country, from the Earliest Period to the Close of the Eighteenth Century,' Dr. G. Harris; 'History of the Counts of Gily,' Rev. A. H. Wadsworth.
 Mathematical, 8.—'Conditions of Perpendicularity in a Parallelepipedal System,' Prof. H. J. Smith; 'Condition for the Existence of a Surface Cutting at Right Angles a given Set of Lines,' Prof. Cayley; 'The Orthogonal Transformation,' and 'Additional Notes on Transformation of Elliptic Functions,' Prof. Clifford.
 Royal, 8.
 Antiquaries, 8.—'Life and Letters of Lieut. Col. Rainborow, Killed at Doncaster October 29, 1645,' Mr. M. Peacock.
Fri. Royal Academy, 8.—'Anatomy,' Mr. J. Marshall.
 Philosophical, 8.—'Common Tannin,' Mr. R. B. Swinton; 'Names of Birds,' Mr. D. Scott.
Sat. Physical, 8.—'Experimental Contribution to the Theory of the Radiometer,' Mr. W. Crookes; 'Capillary Electrometer,' Prof. J. Dewar.

Science Gossip.

THE distinguished French physicist, M. Janssen, appeared in person at the Anniversary Meeting of the Royal Society to receive the Rumford Medal from the hands of the President. Mr. W. Froude, whose name is so honourably known in association with comprehensive researches into the behaviour of ships, and Sir Wyville Thomson, of the Challenger, to each of whom a royal medal had been awarded, were also present. Mr. Claude Bernard having been detained in Paris, the Copley Medal was received for him by the French Ambassador, who attended the meeting for the purpose—a graceful act in the interest of science which deserves to be recorded. It reminds us of Chevalier Bunsen's appearance at the Anniversary Meeting in 1852 to receive the Copley Medal, which had been awarded to Humboldt.

THERE being a lull in small-planet discovery (we may almost say in astronomy generally), advantage of it appears to have been taken to name some of those planets which still remained anonymous. Three of these were discovered by Prof. Watson, of Ann Arbor, Michigan, U.S., on the 19th of October, 1875, and the 18th of April and the 27th of September, 1876, respectively. Their numbers are 150, 161, and 163, and he has now selected for them the names Nuwa, Alhor, and Sibylla in order. Herr Palisa, of Pola, has also chosen for No. 155, detected by him on the 8th of November, 1875, the designation of Soylla. Two only, Nos. 162 and 164, both Paris discoveries in the present year, are still unprovided with names.

WE regret to announce the death of Mr. Louis A. Lucas, the African traveller, at the early age of twenty-five. He reached the equatorial provinces in the month of June last, but his escort proving too weak to allow him to penetrate further into the interior, he returned to Khartoum en route for Suez, intending to reorganize his expedition, and proceed, by way of Zanzibar, to the Congo. After repeated attacks of fever, he left Khartoum on the 26th of October, but died on the Red Sea, near Jeddah, on his way back, having abandoned all idea of further exploration.

THE daily papers announce the death of the celebrated Russian naturalist, Von Baer.

THE Annual General Meeting of the Society of Telegraph Engineers will be held at 25, Great George Street on Wednesday, the 13th inst. It is expected that Prof. Abel, F.R.S., will be the next president.

THE *Bollettino del R. Comitato Geologico d'Italia*, for September and October, 1876, has been received. It contains several geological papers of much interest, and a continuation of the notes on the geology of Elba.

WE have received the *Bulletin* of the Museum of Comparative Zoology at Harvard College, Cambridge, Massachusetts, for the current year. It contains a valuable paper, by Alexander Agassiz and S. W. Garman, 'On the Exploration of Lake Titicaca,' and another 'On the Development of Salpa,' by Dr. William K. Brooks.

THE German Chemical Society in Berlin is about to offer the presidential chair to Prof. Wöhler, of Göttingen, the Nestor of German chemistry. It is hoped that the well-known modest disposition of the illustrious chemist may not prevent him from honouring the Society by his accepting the office.

A REMARKABLE mass of native iron found in the province of Santa-Catherina (Brazil) has been analyzed by MM. E. Guignot and G. Ozorio de Almeida, and the results communicated to the Académie des Sciences of Paris. The mean of many analyses gave iron 64, nickel 36, which corresponds very nearly with the formula Fe_2Ni . It was thought that this mass was meteoric, but it appears to be proved that it is of terrestrial origin.

AMONGST the curiosities of science, some future writer may record the somewhat painful discussion in the Académie des Sciences, when M. St.

Claire Deville complained that his colleagues of the French Metrical Commission had charged him with being unable to make an exact analysis of the iridium furnished to him and M. Debray for the alloy with platinum, which is used in the manufacture of the standard measures. To stop the discussion, the Académie was formed into a secret committee.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE FIFTEENTH WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN.—5, Pall Mall East. Ten till five. Admission 1s. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE ELEVENTH WINTER EXHIBITION OF SKETCHES AND STUDIES WILL OPEN ON MONDAY NEXT, December 11.—Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

EXHIBITION OF CABINET PICTURES IN OIL, Dudley Gallery, Egyptian Hall, Piccadilly.—THE TENTH ANNUAL EXHIBITION IS OPEN DAILY, from Ten till Five.—Admission, 1s. Catalogue, 6d. R. F. McNAUL, Secretary.

THE TWELFTH ANNUAL EXHIBITION OF WATER-COLOUR DRAWINGS, by Artists of the British and Foreign Schools, IS NOW OPEN, at Thomas W. Lee's Gallery, 7, Haymarket, next the Theatre.—Admission, including Catalogue, 1s.

DORIS GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 33 by 24 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORIS GALLERY, 25, New Bond Street. Daily, Ten to Six.—1s.

G. DESCHAMPS' GALLERY, 108, New Bond Street.—THE EXHIBITION OF OIL PAINTINGS, contributed by BRITISH ARTISTS, IS NOW OPEN, from 9.30 a.m. till 6 o'clock.—Admission 1s.

GIFT-BOOKS.

The Graphic Portfolio, a Selection from the admired Engravings which have appeared in the Graphic, and a Description of the Art of Wood Engraving. (Chatto & Windus.)—This is a handsome and large volume, carefully got up, and containing numerous impressions from the engraved blocks prepared for the *Graphic*, and printed "minus the hurry essential to the publication of a newspaper." The works are all by competent artists, including Messrs. Fildes, Herkomer, G. D. Leslie, Du Maurier, Laugée, Pinwell, Haughton, Marks, and Miss Thompson. The highly effective pictorial style, so vigorously cultivated for the illustration of the *Graphic*, may be seen at its best, including manifestations of somewhat sensational design and conception proper to popular service and custom. It is gratifying to see that the individuality of each artist is truly reproduced in the several examples, so that at a glance one can distinguish the works of Mr. Marks from Mr. Herkomer's; Mr. Fildes's from Mr. Laugée's. Artistically speaking, no example surpasses the fine portrait of Lord Lytton by the last-named draughtsman, which is a true masterpiece, excellently drawn and full of modelling, and truthful in character and expression. Mr. Gregory's 'Man Overboard,' the launching of a boat from a ship's side at sea, is highly suggestive; but the tackle does not seem strong enough for its office, nor is the hull of the ship bulky enough for the subject. There is a finely drawn head of a lady from Mr. Leslie's 'School Revisited,' at the Academy last year, in which, despite the difficulties of the process employed, the sweetness and finish of the face are reproduced with quite exceptional success; the whole is in complete keeping as a piece of colour and tone. The brilliancy of Mr. Small's 'Western Highlands, Salmon Fishing,' is perfectly startling as an illustration of the power of the artist to give the peculiar effect of light by means of black and white only. The tone of this work is first-rate. We commend Mr. Marks's 'St. Francis Preaching to the Birds,' although the faces are decidedly weak in character, which could not be said of the original picture. The power of Mr. Herkomer's 'Agricultural Labourer, Sunday,' is vividly displayed in the grizzled face and knotted hands. But we cannot praise Sir J. Reynolds's 'Mrs. Braddyl,' after the famous engraving. The concluding essay on the practice of wood engraving is clearly written and useful, so far as it goes.

Italy from the Alps to Mount Etna (Chapman & Hall) comprises four hundred capital woodcuts

of landscapes famous for their beauty or historical interest, with a translation from the texts of Herr Karl Stieler and others, and the whole appeared originally in the *Tour du Monde*, a French serial. The translation is the work of Miss F. E. Trollope, the editor is Mr. T. A. Trollope. It is a splendid volume, one of a series of which we have already reviewed several numbers, and it is more than equal to its forerunners. The text is extremely readable, and, for popular reading, we do not know a better book of European travel, dealing with well-known materials in no hackneyed or laboured way. A very large proportion of the views are really first-rate specimens of their kind. It would be hard to surpass the brilliancy of numerous instances, e.g. 'Street in Tre-mezzo,' a broad effect of sunlight and shadow, or the somewhat Salvator-like 'Serpentaria, near Olevano,' a rugged road, with wind-oppressed trees growing at its sides; 'Aqueduct at Spoleto' is very good indeed, and capably drawn in linear as well as aerial perspective; 'Porta Rustica, Feltre,' semi-Saracenic architecture, marked by time, sun, heat, and rain, is first-rate, neat, yet rich and firm. Likewise 'St. Galgano, near Chiusdino,' the nave of a roofless church; 'Scala Santa,' Rome; 'After the Mass at S. Trinità de Monti,' Rome, is, as regards the architecture, capital, and, besides, full of spirit. Here, as nearly all through the volume, the figures are below the mark. Another capital illustration shows a 'Gorge, near Sorrento,' with its picturesque and slender one-arched bridges, one low over the water, another high in the air, connecting the lofty cliffs at their summits. These examples fairly represent the merits of the greater proportion of the picturesque views in which this attractive publication is exceptionally rich.

WINTER EXHIBITION OF THE SOCIETY OF PAINTERS IN WATER-COLOURS.

THERE are many fine pictures here, but the average is not so high as it ought to be, and will not be while the system of holding two annual gatherings is maintained, and the two are not distinct in character, as it was originally intended they should be,—the finished pictures being reserved for the summer exhibition, and *bona fide* sketches and studies, and these only, being displayed in the winter. In fact the works now before us are really elaborate and highly finished paintings, not sketches at all; and few of the abler members send studies. Exceptions to the last remark are supplied by Messrs. A. Goodwin, Alma Tadema, and Mrs. Allingham; proofs of the first are afforded by the brothers Fripp, Mr. Powell, and Mr. H. B. Willis, for examples, all of whom send complete paintings, rich as studies, thoroughly executed, and as beautiful as they can well be. Several artists of note do not contribute: these are Messrs. Boyce, W. Evans, A. W. Hunt, Holman Hunt, J. Nash, and S. Palmer. The success of the Exhibition is mainly due to Mrs. Allingham, Messrs. Bradley, Davidson, Dodgson, the brothers Fripp, Goodwin, Moore, Marks, Powell, Tadema, Willis, and Weber. There are, besides, capital works by Messrs. R. Barnes, Jackson, Shields, and T. Waite. We fear the Society gets little advantage from the efforts of Mr. Brewtnall, whose *Beaching the Boat* (No. 78) is a curious example of audacity in carelessness, bad drawing, and disproportion; or from the "clever" but thoroughly fallacious and unartistlike productions of Mr. C. Haag, Miss C. Montalba, and a few more who prefer showy craftsmanship to studies and learning. The mass of the pictures are not eminent for goodness or badness, for thoroughness or trickiness.

The place of honour is worthily given to a lovely landscape, by Mr. A. D. Fripp, styled *The Quarry Path* (95), and representing, in soft evening sunlight, a part of the Dorset coast overlooking the sea, a hollow near the front being already deep in shadow; a boy follows the path, which leads downwards, and calls to his dog, who drives sheep up the still-glowing opposite bank. Far off is the sea, in dim wealth of colour,

bounded in the extreme distance on one side by a line of rosy cliffs. These are the materials, or some of them, of the picture; but the subjects of the artist's studies are the effect produced by the light, the chiaroscuro of light and colour, the delicate grading of aerial tones in the far distance, and the tender treatment of the mid-distance, which last is as felicitous as it is masterly and refined.—Mr. G. A. Fripp's *Study of a Hill-side and Cavern on the North Coast of Cornwall* (29) is a marvel of draughtsmanship, and beautiful in local colour, fresco-like in its greys, its tenderness, purity, and sobriety. One sees the anatomy of the land, as it rises out of the blue waves in long-contorted strata of stone, the ends of which, although for ages exposed, are but thinly clad in earth and grass, and are treeless and almost herbless. The picture is full of sentiment, and, in spite of the bareness of the subject and its apparent poverty, it is intensely beautiful, and profoundly grand in its simplicity and breadth. The artist will enjoy the fine foreshortening of the strata, their edges and their ends; and he will appreciate the sense, so admirably expressed, of the gradations of the atmosphere and distance, the subtle drawing which, with absolute precision, gives the contours of the ragged down and the shattered cliff.

There is humour in Mr. J. D. Watson's *Friends in Council* (16)—a zany admonishing his *bâton*, which is stuck upright before him on a drum. The workmanship is curiously like Mr. Linton's, and very different from that with which Mr. Watson commonly favours us; for it is freer in design, more searching in execution, and richer in colour. This seems to us the best picture Mr. Watson has produced. At any rate it is far superior to the melo-dramatic *Poacher's Wife* (46), a figure with an effective brick wall.—Mr. C. Whaite's *Fern Harvest* (15), an excessively hot picture, with a brilliant iris extending across the scene, is a superior example of the artist's workmanship.—*Grey Evening* (12), by Mr. J. W. North, contrasts in many respects with the work of Mr. Whaite, its neighbour—a poetical, but rather trite effect, rendered by very tender colouring. The same artist's *Gleaners, Somerset*, (14) has a tender sky, but reveals some "chic" in the rest of the picture, and showiness in the sentiment of the design. His *Moonlight* (21) is what may be called a "blot," giving a striking effect with spirit and taste, if not with unquestionable fidelity; it shows a deep valley in gathering shadows, the white bodies of cattle gleaming, or seeming to gleam, in the gloom; vast indefinable bulks of hill sides rise against the dimly lighted sky which covers the scene.—Mr. F. Taylor's *Market Day on the Road to Quimper, Brittany* (40), a cleverly sketched figure, absolutely mannered in every element, has not a sign of appropriateness to the supposed subject, and might have been described as a Market Day in the Highlands, Greece, or the Cape, for all the vraisemblance it has. Its "cleverness" is as obvious as its complete triviality.—Mr. C. Davidson's *Sketch for Drawing* (41) reveals an unexpected vein of sentiment in a study for a larger picture, which, if our memory does not deceive us, we have already examined. It shows a wild heath at twilight; the parting of a road at a sign-post which glimmers in the dimness: a grand feeling for a pathetic subject with uncommon breadth of style, richness of tone and tint, are visible here. Tone has added something which gives a charm to the too-often prosaic manner of Mr. E. Duncan; or the subject of *The Great Tor, Oxwich Bay*, (53) has inspired him. Here is the shore, a grey pile of rocks in a gleam of pale sunlight, seas breaking on shelving sands, the whole enriched by an unusual display of feeling for the differences of local tones and tints, as in the grey and white rocks, and highly enjoyable in the treatment of the sea-distance. On the other hand, the touch of the painter is, as usual, not a little blunt and crude, lacking the precision that comes of long practice, and of a searching style of draughtsmanship. It might be desirable for Mr. Duncan, who is anything but a tyro, to study the precision, the firm and yet exquisitely delicate

touch, of Mr. G. A. Fripp in the treatment of the rocks in the Cornish subject, No. 29.—*A Study of Weeds* (55) by Mr. S. P. Jackson, and its treatment is a contrast to the firm, if hard, exhaustive, and learned manner formerly so well marked in his pictures, and displays, like other works by him here, a broad and artist-like style.

A capital figure-picture claims attentive examination. It is by Mr. R. Barnes, and represents a child pillowed in a chair, and is aptly described by its title, *Not very well* (58). The simple naïveté of the design is excellent. The wistful expression of the little one's dimmed eyes and relaxed lips gives distinction to the picture, and this is enhanced by the care and skill employed in the draperies and accessories, as the frock of the patient and the back of the chair, both of which are first-rate pieces of execution. But the legs of the child are much too small. The visitor must not overlook "*See Me!*" (222), a little girl wearing a daisy chain, by the same.—A curious example of recklessness and pretence in draughtsmanship occurs in Mr. Brewtall's *Beaching the Boat* (78); defects so glaring as to be inexcusable. Sailors are hauling a fishing boat up a steep beach by means of a rude capstan, two bars of which are worked by groups of men. These groups are so ill placed on the ground plan of the picture, that it is impossible to bring them to a true standard; one of the bars cannot be associated with its fellow, while it would be hard to find anything approaching the wretched way in which the boat's hull is drawn, not a single contour being correct in proportion or in foreshortening. Cheap, false sentiment is imparted by the pretensions, but utterly untrue, waves and sky; but there is no real sentiment or design of any kind in this picture. Its technical defects may indicate an overwhelming inspiration in the mind of Mr. Brewtall, who may be a poet, but they seem to prove that he has mistaken his vocation, or neglected his studies.

Mr. F. Shields's study of the naked, representing in shaded outlines the Sacrifice of Abel (67), possesses many elements of a fine style of drawing, as in the contours in general, the outlines of the limbs and extremities. The chest of the figure is, we think, too narrow. The studies thus displayed are honourable and sure to be profitable.—Fine draughtsmanship, and much beauty of local colour, felicity in reproducing individual textures, often occur in the pictures of Mr. B. Bradley, of which a learned, spirited, and complete example is to be seen here. Among the best of his works is *Feline Affection* (68), a lion and two lionesses, in a den, at the Zoological Gardens, London. Observe the fine drawing of the seated lioness, the beauty of her hide, the greyness which, in it, is mixed so finely with the orange hue, the silvery lustre of the fur, and the extraordinarily fine modelling, without strong contrasts of light and shadows, of the three figures. Something too nearly human—something which Landseer affected, and neither Snyders, nor Rubens, nor Velasquez noticed in brutes—is presented by the pathos of the animals' expressions. Mr. Bradley contributes some landscapes, as well as more animal studies of high value.

Mr. A. Goodwin's studies are delightful for their precision and delicacy: his *Whitby* (82) is a brilliant example of his skill. *Arab Life in Cairo* (90), an angle view of two streets, full of figures and picturesque buildings, is charming and highly artistic. *A certain Street in Cairo* (162), with more sparkling light than the last exhibits, has equally fine qualities and excellent colour. Let us commend the painter's *Mounts Bay* (150), the sunny *Malta* (168), and the beautiful *Vesuvius* (355).—Mr. G. Dodgson's *A Bite!* (83) possesses the breadth, luminosity, and rich colouring we have so often admired in his works. *On Whitby Scavor* (328), dark red cliffs, the moon rising, the sun setting, contrasted lights on a rough coast and broken waves, is a first-rate and genuine study.—*An Evening Effect on the Wye* (84), by Mr. B. Willis, is a little opaque and over-smooth, but it is admirably solid and full of light and colour. To our minds, a more valuable drawing, by this painter,

is *A Group of Cattle on the Wye* (362), a rich study, marked by rare solidity and characteristically fine feeling for silvery grey. *Sketch of a Cow* (126) is finer still in light, richness, and warmth.—Mr. C. Smith, in *Harlech Castle* (98), has had art enough to make a noble and grand subject look mean and small.—No landscape here has a greater charm than Mr. F. Powell's *The "Sea Belle"* (111), a portrait of a schooner yacht, with all sails set, moving slowly (if she moves at all) in an almost dead calm, and creeping across the belts of pale gold, azure, green, and silver, which cover the slightly rippled surface of the sea. The air is filled with the very faintest vapours that suffuse, without subduing, the pure brightness of the morning. In exquisite balance of tone and colour, purity of tint, and delicacy and breadth of the loveliest strain, we never saw a picture more delicious than this one. The Dutch sea-painters, Vander Cappelle and Vander Velde, aimed at, but did not surpass, even if they approached, this purity and fine opalescence of light and colour combined, which produce, with the purest illumination, suggestions of the delicate beauty of a sea-shell.—*A Grey Morning* (129), and other drawings, by Mr. Marks, contrast with the last. They suggest the results of oil-painting attained in water-colours, but with some loss of purity, richness, and brightness. On the other hand, it would be hard to overpraise the grave beauty, the severe simplicity, the noble style and sentiment displayed: the pathos of each gains on the spectator as he studies it.—There is quaintness of sentiment, rather than solid art, in Mr. Watson's *The Sonnet* (145), a poet walking in an alley of clipped trees.—Quaintness, with affectation, marks Mr. Johnson's *Friends* (262), a lady contemplating a robin, which has alighted on her outstretched hand. The face is carefully drawn and modelled, but not without hardness, although very good in expression. The elaborately painted white gown is cold, and, with all its finish, unpleasing.—There are several delightful studies here by Mrs. Allingham; among them are *May* (388); *On the North Downs* (326), a tender and brilliant picture of bright green herbage, extending to blue hills in the utmost distance; a charming bit of colour and treasury of light. *Little Johnny* (369) is hardly less acceptable; while *Over the Hill* (366), a school-girl, in a white apron over a blue frock, walking in a meadow, shows most delightful graceful, natural simplicity, fine keeping and brilliancy, and is altogether truly English in its healthy feeling for art, and indeed recalls, without a shadow of a plagiarism, the finest qualities of F. Walker's works. See likewise the sunny *Sand Martin's Hawk* (373).

—We come to beautiful artistic work in another mode, when we approach Mr. Alma Tadema's two illustrations of ripe studies and consummate skill. These are *Balnearior* (332), and *Balnearia* (353), male and female attendants of the Roman bath. The former resembles a statue of golden bronze, standing by a white marble bath, wearing a yellow loin-cloth, and near a wall of deep sea-green marble—a superb piece of general and local colouring, its elements modelled with that admirable and exhaustive craft of which the painter is one of the greatest masters of our time. The latter stands by the richly hued *velum* of a woman's bath, holding a tray full of towels: through a gap between the *velum* and the wall, a glimpse is given of females bathing. The solidity, richness of tone and colour of these delightful pictures make them alone worth a visit to this gallery; they would hold a high place in a gallery of paintings by the old masters.

Among other pictures we may be content to admire, without giving detailed descriptions, are Mr. E. A. Goodall's *Temple of Venus, Bay of Baia* (340); Mr. H. Moore's two sea-pieces, *Study of Sea and Sky—Morning* (348), and *Study of Sea and Sky—Evening* (356): the latter being remarkable for the delicacy and power displayed throughout, especially in the treatment of the distant air and the evening band which covers the horizon; the former for fine wave-painting; both for solidity and movement.—Mr. R. Barnes's *Apple*

Blossom—a Study (398) is true and rich, carefully modelled and solid. Mr. J. Parker's *Autumn Roses* (395) deserves praise.

THE DOME OF THE ROCK, JERUSALEM.

Langham Place, Dec. 6, 1876.

In the very interesting notice of M. Lecomte's drawings which appeared in your last issue, the writer appears to me to have overlooked some parts of a series, which may eventually prove to be more fruitful of results than any of the others. I shall be glad, therefore, if you will allow me an opportunity of directing attention to their importance.

During the year that M. Ganneau was employed in investigations at Jerusalem, under the auspices of the Palestine Exploration Fund, the Dome of the Rock—the so-called Mosque of Omar—was undergoing a thorough repair, under the direction of the Turkish authorities. The building was consequently covered with scaffolding, both inside and out, which enabled him and M. Lecomte to obtain access to every part, and to measure and examine every detail with a facility not before enjoyed by any artist since the days of Catherwood and Arundell. One great object of this repair was to strip off and replace the tiles on two of the western faces externally, where they had become loosened and decayed from exposure to the breezes from the sea. When this was done, it was found that the parapet which surmounts the octagon, instead of being a solid wall about ten feet in height, was originally constructed as an arcade, with thirteen circular-headed openings on each face. The openings measure nearly six feet in height by three and a half in width, and between each are two small colonnettes, with very peculiar capitals and bases, which are the only architectural features from which a date may be inferred.

The form of the capitals is that of a square block, with the lower angles rounded off, such as are frequently found in the buildings of the eleventh and twelfth centuries in this country, and more frequently in Germany, where this form was an especial favourite. This at first sight would seem to favour the idea that the arcade was of that age; but no one can look at M. Lecomte's drawings, or even the reductions of them that were published, on a very small scale, in the *Quarterly Journal* of the "Fund" for 1874, pp. 154 and 155, without perceiving that they are integral parts of one original design; and no one, I fancy, will contend that the Dome of the Rock was built after the year 1,000 A.D.

The only other examples of these capitals of an earlier date I am acquainted with are found in a cistern at Constantinople, now known as the Bin-bir-derek, the construction of which has always been ascribed to the founder of that city. They are engraved by Salzenberg, in his great work on the 'Baudenkmale von Constantinopel,' Plate xxxviii., and he has no doubt that they belong to the early part of the fourth century. They are also engraved by Hübsch in his 'Altchristlichen Kirchen,' Plate xxxi., figs. 6 and 7. On the same plate he engraves a plan of the Church of the Holy Sepulchre, restored from the description of Eusebius, but which he believes to be on the site of the present church. Had he known that on the Dome of the Rock these very capitals lay concealed behind the tiles of Sulyman the Magnificent, he probably would have changed his opinion.

One other remarkable discovery with regard to the Arcade rewarded the researches of M. Ganneau and his companion. One at least of the arches had been formed into a niche, and its semidomical head still retains the mosaic patterns with which it was originally adorned. It is this mosaic which, your reporter says most truly, is likely to give rise to considerable controversy, and, unfortunately, one that it will not be easy to settle without more evidence than is now available. There are no figures or emblems by which its date or destination could be determined. It is only a geometric pattern, the principal *motivo* of which is two squares, laid diagonally one over the other, a very common form in classical mosaics, and

with a rosette in the centre. I am not so good a judge in this matter as many others who will be able to pronounce categorically regarding it as soon as it is published; but I have no hesitation in asserting that it is not Saracenic, and that it may be—I believe is—of the age of Constantine.

But here, again, another question arises. Were all the arcades formed into niches, and so adorned in the original design, or only the alternate ones, or a certain number on each face? That only one was so ornamented, cannot for one moment be supposed. Perhaps M. Ganneau can and will enlighten us on this subject when his book is published; meanwhile, my theory would be, that the backs of the niches were adorned with crosses and other Christian emblems, perhaps with figures, and that these were obliterated by the Moslems when they appropriated the building to their purposes in the early part of the eleventh century.

All this is no doubt extremely interesting, and makes us long for the publication of the details. Still the evidence derived from these arcades can never be so distinct, or so conclusive, as that afforded by the architecture of the interior of the Dome of the Rock and of the Golden Gateway, both of which undoubtedly belong to the first half of the fourth century. Nevertheless, these constantly recurring new bits of evidence, all tending more or less distinctly in the same direction, may eventually awaken the public mind to the idea that there may be something in the theory that the Dome of the Rock was really built by Constantine. So soon as sufficient interest is excited in the subject to demand serious investigation, I have no doubt regarding the conclusion that will be arrived at, and which, to me at least, seems inevitable.

JAS. FERGUSON.

NEW ETCHINGS AND ENGRAVINGS.

M. THIBAUDEAU, 7, Haymarket, has published, for M. Legros, an etching, by that artist, of his portrait of Cardinal Manning, a work in dry point, from the plate of which one hundred impressions only, all signed by the artist, have been taken. One of these is now before us, a wonder in its way, an absolute masterpiece in art, a triumph of character-rendering of the most intense and precious kind, an example which, so far as we know, has not been surpassed, in these respects, among modern etchings, and not often in portraiture. The character of the head will hardly bear description, for it is life itself, given with amazing pathos and power. Astuteness, and an unflinching resolution, mark every feature, lean, wan, and otherwise passionless as they seem. There is a bold nose, with lifted wings; the lips are a little sidelong, a sardonic twist and compression being only too distinctly visible in them; and the eyes, while they look direct and in almost fierce steadfastness, appear to veil themselves. Had Titian, or, above all, Tintoret, painted such a head, and given so much vigour of character to his transcript, we should have hailed the type as historical—one which in that time and in life was portentous. The drawing of M. Legros is by no means always irreproachable; here, however, there is nothing to be desired, every line deserves praise.

Messrs. Colnaghi & Co. have published a print, by Mr. S. Cousins, after Reynolds's Miss Anne Bingham, from a picture in the Althorp Gallery, and sent us an artist's proof of it. It is the companion to the portrait of Countess Spencer, which we noticed last week; and on that occasion we gave the history of both pictures, and of the engravings from them. We may, therefore, now content ourselves with expressing admiration of the spirit, clearness, softness, and completeness of the new plate, which, like its fellow, is immeasurably the finest reproduction extant from the picture. This plate is exceptionally fortunate in rendering the effect of light and solidity: but it lacks a little of the richness of the colour, and, consequently, does not quite reproduce the chiaroscuro of the picture. It is, in all other respects, a charming transcript.

Mr. M'Lean sends us artist's proofs of two

large and very spirited etchings by M. Léopold Flameng, after noble portraits by Rubens, in the "King's Drawing-Room," or "Rubens Room," at Windsor Castle, lent by Her Majesty for the purpose of the engraver. One hundred artist's proofs and seventy-five proofs before letters were—the publisher informs us—taken from the respective plates before they were destroyed, so that none but fine impressions should be issued. The portraits represent Rubens and his first wife, Elizabeth Brandt. Of the former picture there are numerous engravings, the works of Paul Pontius (1630), Worlidge, Chambers, Facius, Pelham, and Mr. J. H. Robinson. Indeed, few portraits have been so often or so successfully engraved, and it is probable that the admirable repetition, in an oval, a chief ornament (No. 228) in the Florence Gallery of Portraits of Painters, by themselves, has supplied more than one of the engravers with this type. The Windsor portrait was given to Charles the First by Lord Danby, and was in King James's Collection. It is a half-length figure, wearing a broad-brimmed, black hat, which is slouched to the front, where a gold tassel shows itself; the face is of about forty years of age, or rather more, and given in three-quarters view to our right; the eyes are to the front, and look a little down; the light is from the right front; a small white "Van Dyck" collar encloses the neck; on the chest appears a gold chain, said to be that given by King Charles to the painter; a large black cloak covers the shoulders in great folds, and behind the head is a large curtain. The picture is drawn with amazing precision and firmness, and modelled in the strongest, most masterly mode of Rubens; its colour is of the highest quality. M. Flameng's engraving arrests the eye by the wonderful skill displayed in rendering the noble draughtsmanship of the original; firmer lines or sounder modelling by means of pure black and white it would be hard to find in modern or in ancient engraving; the handling of the eyes, cheek, moustaches, and beard is complete as a specimen of masterly execution in a large bold way. So masculine is this etching that it forms a most welcome protest against the "slipshod," pretentious, and shallow mode of working which so many amateurs think proper to etching—a fallacy simply ruinous to the noble autographic art. To such weak brethren the exemplary drawing, the truly searching and exhaustive practice of fine artists like MM. Flameng and Rajon may prove most instructive.

The companion portrait to that of Rubens was bought by George the Fourth in 1820 for 800 guineas, and has since that time been one of the chief attractions of the Rubens Room. It shows the lady, at little more than half length, in a yellow satin dress, with slashed sleeves, a black mantle, a high ruff rising behind the head from the open bosom; the hair rolled back from the forehead, and bound at the top of the head by a row of pearls, to which is attached a small bunch of flowers. The hands are folded on the ample stomach; a knot of riband is fastened between the breasts; the face and figure are in three-quarters view to our left; the light is from the left front; the eyes are bent a little downwards; there is a slight smile on the lips. The face is not a beautiful one, but it is full of intelligence and tenderness; and in colour the picture is eminent even among Rubens's works; and never did he surpass the draughtsmanship or the graceful simplicity of the hands. There is in the Florence Gallery another portrait of Elizabeth Brandt, holding a book in the right hand (197). Our remarks on the engraving from the portrait of Rubens are equally applicable to that of his wife. The latter picture was formerly at Antwerp, in the Lunden and Van Havre Collections; it is better in colour than the former, being more silvery and delicate. The marks of these plates are, on that of Rubens's portrait, a palette and brushes; on that of his wife, a full-blown rose.

Mr. M'Lean has further sent us an artist's proof of a very brilliant and firm etching, by

M. Flameng called 'The play on a lady's off with its beaut expression vivacity its colour the engr hardness and thoro his brilli to the eff Mrs. proof fro ture by Cholmon scape-wa lying on arms, he on a pill forehad that cha innocent of an int in Greuz condition purity of in Greuz tion that design is appropri that are are not is first-ra could w pure line appreciat tours in

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M. Flameng, after a picture by Mr. F. Sandys, called 'Mischief,' and representing a puppy at play on a table, where he has overthrown a lady's work-basket, and is about to scamper off with a thread in his mouth. The dog is beautifully drawn and admirably modelled, his expression and attitude are full of spirit and vivacity; the texture of his hide, and the way its colour is suggested, are highly creditable to the engraver, who has preserved the characteristic hardness, precision, searching draughtsmanship, and thorough modelling of the painter, as well as his brilliant, isolated colours, and his rare attention to the effect of light and shade.

Mrs. Noseda has favoured us with an artist's proof from M. Joubert's line-engraving after a picture by Greuze, in the possession of Mr. Reginald Cholmondeley, of Conover. It is an oval, landscape-way, and represents, at half length, a girl lying on a couch, with bare shoulders, flank, and arms, her head resting on one hand, which is laid on a pillow, while the other hand is lifted to her forehead; and she turns with that tender vivacity, that charming coquetry, which must be called innocent till it is proved guilty. The potentialities of an intense voluptuousness, which so often occur in Greuze's pictures, are here in a perfectly nascent condition; the richness of the girl's face and the purity of her contours are not opposed, although, in Greuze's works in general, it is in this opposition that what one might call the Asmodeus of design is distinguishable, the very vivid purple appropriated to that fiend being veiled in roses that are hardly ruddy enough for Venus, if they are not pure enough for Psyche. The engraving is first-rate—as fine a translation of Greuze as one could wish for, rendering the delicate colour in pure line—a rare feat, which one can hardly fail to appreciate—and the exquisite, but not severe, contours in a most satisfactory manner.

Fine-Art Gossip.

THE private view of the Winter Exhibition of the Institute of Painters in Water Colours takes place to-day (Saturday); the gallery will be opened to the public on Monday next.

MR. MARTIN COLNAGHI has opened a collection of pictures, styled "The Guardi and Continental Gallery," at No. 11, Haymarket.

ON Saturday, the 2nd inst., Mr. S. P. Jackson, having been an Associate of the Society of Painters in Water Colours for about a quarter of a century, was, so slow is promotion in the body, elected a full Member.

SIXTY-SIX THOUSAND dollars, or 13,200*l.*, is the price for which the Metropolitan Museum of New York becomes possessed of the antiquities discovered by General di Cesnola at Kourium, including the treasure. This sum includes the cost of freight, insurance, and packing of the whole of General di Cesnola's collections now in New York, as mentioned in these columns last week, and in London. The heavier articles, sculptures, &c., are already in New York. We understand that so great was the enthusiasm for these discoveries, that when the purchase of them was mooted in the so-called "Empire City," a single person—a lady, we believe—subscribed 2,000 dollars, in order to secure the antiquities for the United States. As to the Metropolitan Museum of New York, which has been of late so considerably augmented by receiving pictures, antiquities, and other examples, it must be understood that it is not endowed by the United States Government, by the State of New York, or by the city, but excepting housing, as we believe, it owes all it has to private and patriotic efforts. It is, of course, desirable, in the case of a learned institution, that it should not be subject to the changing politics of the hour; it is, therefore, by no means a subject of regret that neither the Washington, nor the New York State, nor city authorities support the Museum. Were it otherwise than privately supported, incessant changes would, so long as the present system obtains in the States,

be made in the management of the Museum, and with fatal results, because, to say nothing of other considerations, no *savant* could be expected to devote his life and energies to an office of which the tenure must be as brief as it would be uncertain.

THE season of picture-sales may be said to have begun in London on Saturday last, when Messrs. Christie, Manson & Woods sold "an assemblage of ancient and modern pictures, water-colour drawings, and engravings, from different private collections."

A GERMAN Correspondent writes:—"At Olympia the long continuance of rainy weather has prevented rapid progress. Still, I am already able to announce the discovery of the fragment of a colossal statue belonging to the western pediment. The fragment was found on the 16th of November. It belongs, to judge by a sketch forwarded by the Directors of the Excavations, to the lower portion of a female figure, which seems to be flying towards the spectator's left; at least, such is the impression derived from the waving draperies represented in the sketch. If this supposition be correct, we have here a fragment of one of the women from the battle of the Centaurs, with which Alcámenes is known to have adorned the western pediment of the temple."

SIGNOR VINCENZO LUCCARDI, an Italian sculptor of reputation, is dead. He was Professor of the Academy of St. Luke, at Rome, and among his remarkable works were those for which he received a second-class French medal and the Legion of Honour at the Exposition Universelle, 1867, being 'Épisode du Déluge,' with a bas-relief representing the anger of God, the forming of the Rainbow, the end of the Flood, and the first Sacrifice of Noah. To this Exposition the sculptor contributed 'Deux Enfants qui se disputent une Tourterelle.' Signor Luccardi was born at Gemonia in 1811; he studied in Venice, settled during several years in Florence, and in 1836 removed to Rome.

THE French papers state that, as M. Courbet was condemned to pay heavily for the share he took in prostrating the column in the Place Vendôme, the Administration des Domaines, under the title of sequestrators, took possession of all the goods and valuables of the painter of Ornans. The 'Démouelles du Village' shared the same fate with its fellow works, although it belongs to the Morny family, for the artist borrowed it in order that it might appear in his exhibition of the Avenue Montaigne in 1867, where it was placed between 'L'Enterrement d'Ornaux' and the 'Casseur de Pierres.' M. le Marquis de La Valette, representing the Morny family, summoned M. Courbet and the Directeur des Domaines in order to recover possession of the 'Démouelles' for the heirs, but, as neither the painter nor the appropriator of the work appeared to the summons, the legal tribunal to which the claim was referred decided that nothing could be done to settle the question of the proprietorship of the picture.

THE Genevese seem, so the French journals declare, to have decided at last on the position and character of the monument which, according to the will of the late Duke of Brunswick, they, his heirs, are bound to erect. The only condition of the bequest was that a monument should be erected to the duke's memory based on the design of the Scaliger tombs in the Piazza dei Signori, at Verona. The trustees have chosen the Alpine Garden as a site for the memorial, and adopted the type supplied by the mausoleum of the Podestà Cane III., 1262-1309. This masterpiece, executed by Boninio di Campilione, is four stories in height, and surmounted by an equestrian statue of the Podestà. The cost of the monument to be erected at Geneva will be 114,000 francs, and the work will be erected on the plan of the Genevese architect, M. Franel; the lions and chimæra will be modelled by M. Cain, the famous sculptor of Paris, whose Tiger and Alligator, Tiger and Serpent, are so widely admired, the former being still in the Tuileries garden. The same sculptor will execute the statue of the duke.

MR. GEORGE CRUIKSHANK, who has been very dangerously ill, is now, his friends will be glad to learn, in the fair way of recovery, and under the care of Dr. Richardson.

MR. J. G. NAISH is painting, at Ilfracombe, a large picture of a life-boat subject, not a sea-scape, but exhibiting figures in chief.

MR. INCHBOLD will remain in Algiers for the winter.

MR. W. H. FISK will, at the Gallery, 48, Great Marlborough Street, on Monday next, at 3 P.M., deliver a lecture 'On Art Teaching.'

M. J. BALLIN has been commissioned to engrave, for Mr. Lucas, of Wigmore Street, a plate after Mr. E. Long's picture of 'The Pool of Bethesda,' which was in the Royal Academy Exhibition of last year.

A SCULPTURED slab of pure white marble, the work of Don Juan Roig, has been already received at Reus, in Catalonia. It is to be placed in the chapel of the Holy Sacrament, within the parish church of St. Peter of Reus, and will mark the spot where the heart of Mariano Fortuny is deposited. A bust of the deceased artist in relief, and in the form of a medallion, occupies the centre, surrounded by a delicate tracery of laurel leaves interlacing insignia of his art. The inscription is as follows:—

Depository of the heart of Fortuny.
His soul he gave to heaven, to the world his fame,
His heart to his country.

A SERIOUS injury has been wantonly done to M. Meissonier's famous picture in the Luxembourg—a Group of the Staff of the Emperor Napoleon III. at Solferino. It has been torn by the point of a penknife, employed to cut out the face of the Emperor. It is hoped the injury may not be irreparable: the work being on panel, the scraping and repainting of the damaged portion offer difficulties which, says the *Chronique*, may be overcome. However this may be, every one must join our contemporary in denouncing the infamy of the act and the stupid folly of the perpetrator, who, it is trusted, may yet be discovered.

AT the last meeting of the Conseil Supérieur des Beaux Arts, the minister announced that the official opening of the Musée des Études des Moulages, so long desired, would take place on the 3rd inst. This Musée contains all the casts and copies made at the national expense from masterpieces of sculpture and painting of every age, amounting to 3,000 in all. Four or five large galleries contain works of Greek and Roman art. The collection will be opened to the public every Sunday.

THE works of transforming the old pleasant Avenue de l'Observatoire, Jardin du Luxembourg, are terminated by placing on the south of the oblong which forms the central part of the new alley the Fontaine du Luxembourg, in which a pedestal rises from a basin, and sustains the statues of four nymphs, by Carpeaux, representing the quarters of the globe, supporting above their heads an armillary sphere. The basin is enriched by statues of sea-horses. The works have been under the charge of M. Davioud, Inspector-General of Architectural Works to the city of Paris.

THE Commissioners appointed to report on the best mode of dealing with the portion of the Tuileries destroyed by the Commune have decided not to recommend the rebuilding of the Palace as a residence for the Chief of the State, but propose to devote the building, when reconstructed, to the purposes of a museum.

M. DE CHEVIGNÉ, the well-known author of *Contes Rômois*, is dead. It was he, says the *Chronique des Arts*, who employed M. Meissonier to prepare thirty-four drawings to illustrate this book, and paid the artist not less than 30,000 francs for them. The greater number of these inimitable drawings were admirably engraved on wood by M. Lavoignat, thus producing a treasure of skill much prized in artistic libraries.

THE Society for photographing Relics of Old

London has published a second issue of transcripts, including a capital view of Lincoln's Inn Gateway, the dignified grimness of which is well shown in this illustration; 'Lincoln's Inn Old Square,' a more picturesque and varied view, excellent in all respects, and a most effective photograph; two portraits of old houses in Drury Lane, and two more of houses in Wych Street, all of which are first-rate. The highly commendable object of the Society will be fully served by these most desirable prints, which are permanent, and yet extremely clear and solid. They are most creditable to Messrs. Bool, of Warwick Street, Pimlico, the photographers. Mr. Marks, of Long Ditton, is the Secretary of the Society, the objects of which we described in April and May last. There can be no lack of subjects for prints, and we suppose the Society desires to secure portraits of strictly urban places of note and peculiar character. Nevertheless, there might be some advantages in giving views of suburban buildings of note, such as Hogarth's house at Chiswick, Thomson's house on the Upper Mall, Hammersmith, Kneller's house at Hounslow, some of the historic houses at Richmond, Battersea, Putney, Chelsea, and other places.

MUSIC

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa. FRIDAY NEXT, December 15, at 7.30. Mendelssohn's 'ST. PAUL.' Principal Vocalists: Madame Sherrington, Miss Julia Elton, Mr. E. Lloyd, Signor Foli, Mr. Chaplin Henry. Organist, Mr. Welling. Tickets, 2s., 5s., 7s., and 10s. 6d. Now ready.—No. 6, Exeter Hall.
Christmas performance of the 'MESSIAH,' FRIDAY, December 22. Tickets now ready.

CONCERTS.

EXPERIENCE has shown that, as a general rule, occasional music, or music composed for some special celebration, is not worthy of revival, and Mr. Sullivan's 'On Shore and Sea,' a weak setting of a dull cantata by Mr. Tom Taylor, which was produced at the "International Exhibition" of 1871 at South Kensington, is no exception. To present this composition in place of the customary symphony by one of the great masters was a mistake in last Saturday's Crystal Palace programme. Meyerbeer's fine Overture to the tragedy, 'Struensee,' written by Michel Beer, his brother, for Berlin, is precisely one of those descriptive preludes which cannot be separated from the incidental music to the play itself. The other instrumental item, the third of the 'Leonora-Fidelio' Overtures, is always a highly sensational piece, so much so, that it was right to execute it last in the scheme of the 2nd inst., as its effect is so electrical as to kill any other work which may follow. The band, under Mr. Mauns, played it admirably. An apology is due to this able conductor for printing the name of Mr. Barnby, owing to a slip of the pen, instead of his own, in the notice of last week's *Athenæum* referring to the concert of the 25th ult. It is scarcely necessary to add that it was Mr. Mauns who directed the performance of Schubert's Ninth Symphony. Herr Wilhelmj keeps to a very restricted repertoire, for he repeats his *bravura* violin displays, the Chaconne, in D minor, by Bach, and Ernst's brilliant Hungarian Fantasia, much too often. Admirable as is the execution of the German artist, it might be employed on a greater variety of works. The vocal gleanings were sung by Madame Lemmens, who gave the Cavatina from Rossini's 'Bianca e Faliero,' 'Della Rosa il bel Vermiglio,' and Mr. Wadmore the Romanza "Donna Gentil," from Signor Piusuti's setting of Shakespeare's 'Merchant of Venice,' an opera which has not yet passed the frontiers of Italy.

At the Saturday Evening Concert on the 2nd inst. of the Royal Academy of Music, under the direction of Mr. Walter Macfarren, the first part of Prof. G. Macfarren's finest sacred work, 'St. John the Baptist,' was selected by the Committee for performance by the pupils, with professional aid; the beautiful chorus, "This is my beloved Son," was redemanded; the dignified narrative music of the contralto was steadily sung by Miss

Bolingbroke, who must be accepted now as a public singer. A Magnificat by Mr. Eaton Fanning, and an Overture by A. H. Jackson, were the compositions contributed by the students; but it is perilous to award praise, and it would be unjust to dispraise youthful productions heard for the first time within the walls of a school; for the same reason, the instrumental and vocal solos of some of the pupils ought not to be the subjects of critical censure or eulogium, and the aspirants for future fame should be content with the approbation of their friends, and remember that the time will come when they must stand or fall on their merits.

A new tenor from America is to be welcomed as a *rara avis*, but Mr. James Sydney, whose name is by no means unfamiliar to the readers of the New York papers, when he made his *début* at the Scotch Concert on St. Andrew's Day, in the Royal Albert Hall, strained his voice too much in the song, "MacGregor's Gathering," to allow his hearers to form any definite opinion about his claims for distinction; he had a cordial welcome, but the attempt at an encore was unsuccessful. The other singers were Madame Lemmens, Miss Anna Williams, Miss Warwick, Miss Julian, and Madame Patey; Messrs. Cummings, Winter, Patey, and Signor Federici, with Mr. W. Carter's choir.

For the first time in England, three of Berlioz's detached vocal compositions, entitled 'La Belle Voyageuse,' 'Absence,' and 'Petit Oiseau,' were introduced at Mr. Dannreuther's Third Classical Soirée, sung by Mr. Bernard Lane. These three songs have been pronounced by connoisseurs to be exquisite, as are other airs by the French composer, which are said to be new out of print. The works of Berlioz, who has set so many of the plays of Shakespeare and the poems of Byron, ought to receive more attention here. The reaction in his favour, which he once pathetically predicted, has been marked in Paris since his death, and there are few concerts in which his name does not appear in the programmes. His 'Enfance de Christ,' and 'Damnation de Faust,' not to mention his 'Romeo and Juliet,' Dramatic Symphony, and the 'Harold in Italy' Symphony, ought to be produced at the Crystal Palace. There was another novelty in Mr. Dannreuther's scheme, a 'Concert Pathétique,' for two pianos, composed by Dr. Liszt, and executed by Mr. Walter Bache and Mr. Dannreuther, a noble and characteristic composition. Two of Schumann's productions were performed, his 'Fantasie-Stücke,' Op. 88, for piano, violin, and violoncello, and the Pianoforte and String Quartet, Op. 45. There were also two violoncello solos, a Serenade by M. Saint-Saëns, Op. 16, and a Sarabande and Gavotte, Op. 10, by Popper. The executants, besides the two above-named pianists, were Herr Kummer (violin), Mr. G. Dannreuther (viola), and M. Lasserre (violoncello). The final evening of the series in Orme Square will be on the 14th inst.

Madame Norman-Néruda's last appearance this season at the Popular Concerts at St. James's Hall was on the 4th instant, and as the lady plays Haydn's music to perfection, she was right in selecting for final display as *chef d'attaque* the String Quartet in E flat, Op. 71, No. 3. Her solo was Corelli's Suite in D major, for violin (with pianoforte accompaniment, Mr. Zerbini), introduced for the first, but not for the last time; the name of Corelli has only appeared twice before in Mr. A. Chappell's repertoire; namely, the Sonata in D major, No. 1, Op. 5, in 1868, and the String Trio in E flat, No. 11, Op. 2, in 1860. Fräulein Mehlig was the pianist, and chose for her solo the 'Moonlight' Sonata, in C sharp minor, Op. 27, No. 1, of Beethoven; and coalesced with Signor Piatti in Mendelssohn's Sonata in B flat, Op. 45. Mrs. Osgood, the American soprano, selected airs by Schubert and Hauptmann, Mr. Zerbini being the accompanist. The programme of the Saturday Concert on the 2nd, comprised Herr Rheinberger's Sonata in E flat, Op. 77, for piano (Mr. Halle) and violin (Madame Norman-Néruda), given for the first time; Haydn's String Quartet, in F minor, Op. 55, No. 3; Beethoven's Serenade Trio, in D major,

for piano, violin (Mr. Zerbini), violoncello (Signor Piatti), and Beethoven's Pianoforte Sonata, Op. 78, in F sharp minor. Mr. G. Fox was the vocalist, and chose songs by Handel and Signor Piatti, with Sir J. Benedict accompanist.

Musical Gossip.

MENDELSSOHN'S 'St. Paul' will be the oratorio performed by the Sacred Harmonic Society in Exeter Hall on the 15th inst., under the direction of Sir Michael Costa.

MR. W. CARTEE'S Choir will sing in Haydn's oratorio, 'The Creation,' on the 14th inst., at the Royal Albert Hall.

MR. HENRY GADSBY'S setting of the incidental music to the 'Alcestis' of Euripides will be heard for the first time at the Crystal Palace Concert next Tuesday (the 12th inst.), with full band and chorus of forty male voices.

THE Royal Albert Hall Choral Society, under the direction of Mr. Barnby, performed Mendelssohn's oratorio, 'Elijah,' on the 7th inst. The announced solo singers were Mesdames Sinico, A. Sinclair, Arnim, and A. Sterling; Messrs. Sims, Reeves, Pearson, Mellor, Christian, S. Smith, and Signor Foli.

THE vocalists at Mr. Sydney Smith's Second Pianoforte Recital in Willis's Rooms, on the 6th inst., were Miss S. Ferrari and Signor Federici.

THE departure of Madame Chaumont, who appeared at the Gaiety Theatre for the last time on the 6th inst., ought not to be passed over without its being pointed out to our native singers who have voices how a true artiste can create a powerful sensation with little or no voice. The organ of Madame Chaumont has two radical defects in the *timbre*; it is both nasal and throaty; it is also deficient in power. How is it, then, that she can fix the attention and command the sympathy of cultivated hearers, whether professional or amateurs? It is because she has acute sensibility and high intelligence, and owing to these natural gifts, combined with severe study, her feeble tones, by the use of the *mezzo voce*, and by the expressive enunciation of every word, move to tears or provoke laughter. It has been often stated in these columns that the superiority of French singers arises from their tact, taste, and artistic ability, whereas our own vocalists, with magnificent voices, fail to be as effective because they pay little or no attention to the words. How limited is the number of English singers who can sing even a simple ballad with adequate appreciation of the sentiment it is intended by the poet to convey!

HERR BRAHMS and Herr Joachim are expected to be present at a concert to be given by the Cambridge Musical University Society, after the two German professors have received in the Senate House the Degree of Doctor of Music. The new Symphony by Herr Brahms, recently performed at Carlsruhe, and a new Violin Concerto, by Herr Joachim, will be included in the programme.

OWING to the closing of the Alexandra Palace it was rumoured that the funds arising from the Balfé festival, to found a scholarship in the Royal Academy of Music, would not be forthcoming; but this is not the case, and the Directors of the institution have announced that the competition of male candidates between the ages of fourteen and twenty-one years, British born and bred, for a year's free education, will take place on the 18th inst.

AN evening concert will be given, on the 13th inst., in Exeter Hall, in aid of the Church Schoolmasters' Benevolent Institution, when Signor Randegger's cantata, 'Fridolin,' will be performed under the composer's direction.

MR. W. H. CUMMINGS, the tenor, read an interesting paper on 'Percell,' our greatest English composer, at the Monthly Meeting of the Musical Association in the Beethoven Rooms, on the 4th inst.

A CORRESPONDENT expresses surprise at the

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exclusion of Jacobite ballads from the programme of the Scotch Festival Concert at the Royal Albert Hall on St. Andrew's Day. The only exception was 'Bonnie Dundee,' if that can be considered a Jacobite air, seeing that it is a song of William the Third's time. If the omission was accidental, this Grand Festival Scotch Concert can hardly be called representative of national Scotch music. Amateurs of Jacobite songs may remember that they formed a special attraction in the Scotch entertainments of the late John Wilson, the tenor.

THE *Monthly Musical Record* draws attention to an appeal on behalf of two of Haydn's grandchildren, known as the sisters Polcelli, who are in a state of destitution at Buda-Pest, where a Committee has been formed to assist them, and England is called upon to aid in raising subscriptions. Subscriptions will be received at the Austro-Hungarian Embassy and by Messrs. Augener & Co.

A *prima donna*, who for six years sustained the chief soprano characters at the Grand Opera-house in Paris, has died in her twenty-eighth year at Besançon. Mdlle. Hisson will not be forgotten by the amateurs who heard her in the operas of Meyerbeer, Mozart, M. Gounod, Signor Verdi, &c. She was a pupil of M. Wartel at the Conservatoire; her *début* was in 1868, and her final appearance in 1873. If not equal to the lamented Mdlle. Falcon, the deceased artiste had great attributes for the lyric stage; her impetuosity, in fact, laid the foundation of her illness. Over excitement caused Malibran, Falcon, and Mdlle. Hisson, to die much about the same age, after brilliant but too short careers.

THE return of Madame Adelina Patti to the Italian Opera-house in Moscow, in the character of Dinorah (in Meyerbeer's 'Pardon de Ploermel'), has been rapturously greeted. Signor Nicolini, who had thrown up his engagement at St. Petersburg, on the ground of indisposition, but who has been singing in Paris in 'Aida,' has been compelled to return to Russia.

MADAME NILSSON, after her successful tour in Belgium and Holland, has returned to Paris, on her way to Vienna, where she will appear and sing in German.

MDLLE. ELENA SANZ has taken the part of Amneris, in Signor Verdi's 'Aida,' at the Italian Opera-house in Paris, owing to the indisposition of Madame Gueymard.

A BURLISQUE called 'L'Hamlet Jeune,' on the 'Hamlet' of M. Ambrose Thomas, by MM. P. Véron and R. Planquette, will be produced in Paris shortly.

MADAME PAULINE LUCCA, after enacting Selika ('Africaine'), has appeared in Brussels at the Théâtre de la Monnaie, in 'Faust,' and in the 'Trovatore.' The admirers here of this truly great artiste will be glad to learn that there is a fair prospect of her return to the Royal Italian Opera, a reconciliation having taken place between her and Mr. Gye, who has a judgment by default against the German *prima donna*, and heavy damages for a breach of contract.

A PARIS Correspondent writes, on the 2nd inst.:—"Our new concert-room, which will contain eight hundred persons seated, erected by the firm of Erard, which will grant the gratuitous use of it to distinguished artists arriving in the French capital, is to be inaugurated during the next month. We have had here lately an Italian pianist, of immense talent, a favourite pupil of the late Thalberg. Signor Cesi, the new-comer, is a professor of the Conservatoire at Naples. The fine talent and *aplomb* of young M. Viardot, the violinist, are recognized by leading artists as extraordinary for his age. 'Paul et Virginie' is an immense success; places are taken a month in advance. The Théâtre Lyrique is fortunate with this new opera. The revival of 'Jeanne d'Arc' is a complete failure at the New Grand Opera-house, and the Italian Theatre is not doing well as yet. Paris is inundated with workmen, as the exhibition halls at the Trocadero and Champ de Mars are preparing."

THERE is no little musical activity just now in the Russian capital; at the National Opera-house the *répertoire* has included the 'Life for the Czar,' 'Rousslane,' 'Rousalka,' 'Rogneda,' 'Angelo,' 'Judith,' and the 'Daemon,' all works in the native language, besides a translation of M. Gounod's 'Faust,' and Auber's 'Fra Diavolo.' Herr Rubinstein's 'Maccabees' will be produced in Russian at the Maria Theatre; it was originally done in Berlin, in German. His 'Nero' will be brought out in Hamburg. His visit to this country is a certainty, if one of his works, sacred or secular, should be produced here. At the Russian Musical Society in the capital, a string sextet by the pianist has been performed for the first time, the *andante* and *scherzo* of which were much admired. Davidoff, the violoncellist and composer, has been nominated Director of the St. Petersburg Conservatorium.

A GERMAN adaptation of Niedermeyer's 'Marie Stuart,' an opera first heard at the Grand Opéra in Paris in 1844, will be produced at the Royal Opera-house in Stuttgart. The programme of a concert given in the Cathedral of St. Peter at Geneva by the orchestra of that city, on Sunday, the 26th ult., comprised Gluck's overture to 'Iphigénie en Aulide'; the 'Coronation March,' by Cherubini; an Adagio for the bassoon, by Spohr; the Nocturne from Mendelssohn's 'Midsummer Night's Dream'; and the 'Ocean' Symphony, by Herr Rubinstein.

HEER WAGNER's 'Rienzi,' to borrow the report of the Italian critics, has met with *successo colossale* at Bologna. The *finale* of the second act was encored—*spettacolo stupendo*—it is added in the notices. Signor Pozzo had the title-part. 'Rienzi' was produced in Madrid on the 5th ult., with Signor Tamberlik; Signora Pozzoni was Adriano; Signora Kausser, Irene. At the end of the second act, Signora Pozzoni and Signor Tamberlik were enthusiastically called before the curtain. As 'Rienzi' has now been produced in France and Italy, there is a chance of the work being heard in London. In Germany it maintains a permanent place in the *répertoire*. The New York Philharmonic Society, as the first concert, under the direction of Dr. Damrosch, performed the first act of Herr Wagner's 'Walküre,' with orchestra only, but it made an unfavourable impression, although the band was numerically nearly as large as that at Bayreuth.

HEER VON FLOWOT, after the successful reception of his new three-act opera, 'Il Fior d'Harlem,' the libretto by M. Saint-Georges, was invited to a banquet at Turin, at which he proposed a toast in these words, "I drink to Italy, which will always remain the land of melody, and will, perhaps, be its refuge." It is expected that the new work, the story of which is based on 'La Tulipe Noire' of Alexandre Dumas, will be produced at the Opéra Comique in Paris under the title of 'La Fleur de Harlem.'

ONE of the novelties at the San Carlo in Naples, now under the direction of Signor Borioli, will be a new opera by Signor Miceli, entitled 'Convito di Baldassare.'

DRAMA

THEATRE ROYAL DRURY LANE.—Every Evening, at 7. THAT BEAUTIFUL BLUEBIRD; at 7.45, on MONDAY, WEDNESDAY, and FRIDAY, 'MACBETH'; on THURSDAY, THURSDAY, and SATURDAY, 'RICHARD THE THIRD.' Mr. Barry Sullivan, Messrs. H. Sinclair, J. F. Cathcart, O. Vandenhoff, F. W. Irish, H. Pratt, H. Russell, F. Ryan, H. M. Clifford, Douglas, H. Evans, G. H. Ireland, Percy Bell, C. H. Fenton, James Johnstone, E. Dolman, J. B. Johnson, Master Gratton; Mrs. Hermann Vestin, Madame Fanny Ruddart, Misses Edith Stuart, E. Collins, H. Convery, C. Jockis, and Gratton. 'THE STRONG FLESH.'—Prices from 6d. to 4l. 4s. Doors open at 6.30, commence at 7. Box-Office open from Ten till Five daily.

THE WEEK.

GAIETY.—'The Man in Possession,' a Comic Drama, in Three Acts. By James Albery.

COURT.—'New Men and Old Acres,' a Comedy in Three Acts, by Tom Taylor and A. W. Dubourg.

FEW of the rarer gifts of the dramatist are denied to Mr. Albery, whose works are yet among the most disappointing that put in a

claim to serious attention. Though one of the most preposterous plays ever written, 'The Man in Possession' displays poetic fancy, power, which is real even when most grotesque, and a clever employment of dramatic contrast. The aim of the dramatist has, apparently, been to bring fairyland and everyday life into accord closer than they have known since Bottom's hairy muzzle was clasped and caressed by the fingers of Titania. He has chosen for heroine a princess so delicately framed, she can feel the roseleaf in her bed, however many coverings may have been placed upon it; and he has endowed her with a fairy guardian, we had almost said godmother, in the person of a sheriff's officer, who has stolen her from the cradle, in which she was lying a helpless orphan, while he was "man in possession." So surrounded with blessings has been her lot under his strange protection, that she has arrived at womanhood without a suspicion that she is other than a spoiled child of the fairies, after whom she is named, and she stands in the end front to front with real sorrow and suffering before she finds her fairy wealth melting away. When matters are at the worst she is saved, and her former benefactor is again the agent in her rescue. This is prettily and daringly conceived. To give reality, however, to a story of this kind, while preserving its beauty, needs judicious and most skilful treatment. This, unfortunately, is not supplied, the consequence being that a sense of the impossibility of the action remains uppermost in the mind of the spectator. Much of the treatment is clever, and quaint ideas and curious pleasantries abound. Yet the play wants the animating spirit which blends and fuses details into one congruous whole, and it pleases best the public when it sinks nearest to commonplace. Some of the satire upon current views is very clever, and the manner in which a returned grotter, who has been reformed, grows to regard as a merit the life which draws upon him so much attention, is happy. Mr. Toole, as the *Man in Possession*, shows his well-known gifts, comic and pathetic, and receives good support from Mr. Young, who, in the part of the converted burglar, makes a successful first appearance in London. Miss Hollingshead, Miss Kate Phillips, and Mr. Leathes are also concerned in the representation.

The revival of 'New Men and Old Acres,' at the Court, is noteworthy, as offering what must be pronounced upon the whole, the most competent performance of modern English comedy that recent years have witnessed. Mr. Hare has accumulated around him a company which, from the standpoint of realistic art, is admirable. A late endeavour to galvanize into life a piece which was weak in dramatic interest, and wholly void of sympathy, was unsuccessful. A different result is, however, obtained now that a play containing genuine dramatic fibre is supplied. Of 'New Men and Old Acres' we can write nothing different from what we wrote when it was first produced (see No. 2192 of this journal):—"It has a simple and very interesting plot and much freshness of characterization." Now, as before, we find the comic characters a little unnatural and unreal beside the serious characters to whom they serve as foil, and we have to repeat that, "slight as is the amount of caricature

that has been employed, its presence is felt, and is distasteful." The acting, however, deserves the highest praise that can be bestowed upon it. More than one of the actors, notably Mr. Kelly and Mr. Ersser Jones, have been supplied with parts that seem made for them, and others, like Miss Ellen Terry and Mr. Hare, enter so into the spirit of the rôles assigned them, that they leave no portion of them unfilled. Without going to the best Parisian theatres, it is not easy to rival the performance now given, and there even the majority of the impersonations would call for notice. This result is highly gratifying to the public, unused to spectacles such as are now presented to it, and is most honourable to the management. Our thankfulness, however, and our congratulations, great as they are, have a limit. When we have actors who can present a comedy of past times in the manner in which this comedy of to-day is interpreted by those Mr. Hare has assembled, acting will again be a living art. Faithfully to reproduce the manners around him is after all but a small portion of a comedian's duty. When, however, there is so much occasion for censure, it would be churlish to refuse praise honestly earned. We may congratulate, accordingly, Mr. Hare and his company upon a performance that lifts off a portion of the reproach under which we have lain, and that is the more noteworthy inasmuch as, of the dozen actors concerned in the performance, there is no one that does not deserve praise.

Dramatic Gossip.

MR. BOUCICAULT's comedy of 'London Assurance' has been revived at the St. James's Theatre. The principal features in the representation are the hilarious performance of Lady Gay Spanker by Mrs. John Wood, the Grace Harkaway of Miss Lydia Foote, and the Mark Meddle of Mr. Honey. Mr. C. Warner is Charles Courtley, Mr. Markby, Dazzle, and Mr. Stephens, Sir Harcourt.

SLANG plays so large a part in the dialogue of modern comedy, there is little cause for wonder at its finding its way into the title. 'Old Pals' is the name Mr. Byron has bestowed upon a comic drama in preparation at the Opéra Comique, to which house he and the company formerly with him at the Gaiety have now migrated.

THE death is announced of M. Kime, a painstaking and efficient member of the Comédie Française. He joined the company late in life, and seldom rose above the secondary rôles; in such parts, however, as Trufaldin in 'L'Etourdi' of Molière, and in the old *répertoire* generally, he was of service.

'LE PRINCE,' a four-act comedy of MM. Meilhac and Halévy, has been successfully produced at the Palais Royal. Its plot deals with the adventures of a *bourgeois* of St. Malo, admirably played by M. Geoffroy. Locked out of his house by Madame on account of some slight irregularity in the time of his return, Cardinet yields to a long repressed inclination to rebellion, goes to Paris, lives among actors and Bohemians, has a duel with a Russian prince, finds himself famous, and lives until his too virtuous spouse comes, with promises of future indulgence, to put before him again the pleasures of home. M. Brasseur is highly comic as a comedian who personates a prince.

At Munich an adaptation of the 'Frogs' of Aristophanes is to be brought out before Lent. The work of adaptation has been performed by H. von Schmid; the music is the work of Joseph Platzler.

TO CORRESPONDENTS.—W. B.—J. M. C.—W. V. S.—E. O.—E. L. H.—L. C.—C. B. S.—E. D. J.—G. L. S.—T. J. E.—T. F. D. C.—T. W. B.—M. C. R.—J. B. T.—received.

SAMPSON LOW, MARSTON & CO.'S LIST.

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